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JULY 1997

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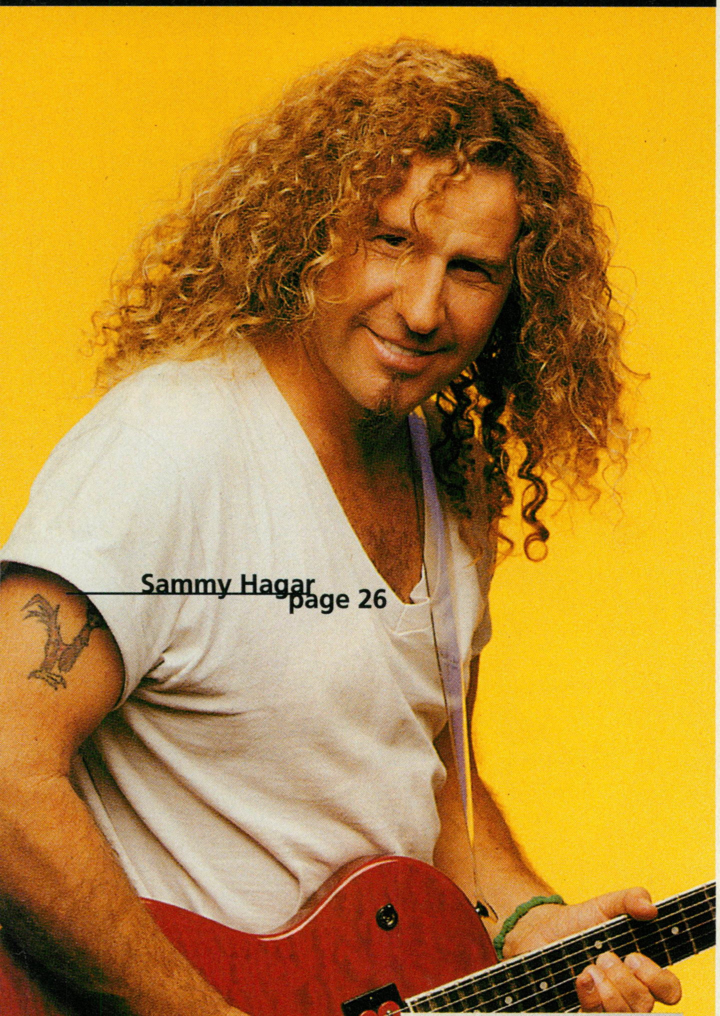

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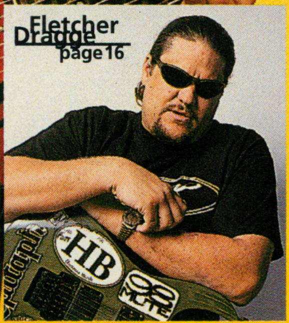

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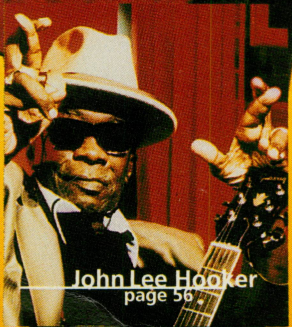

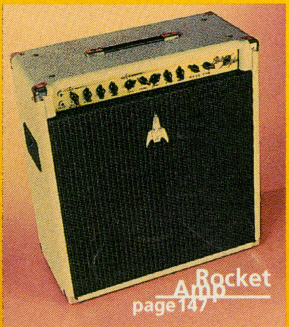

Cover: Sammy Hagar by Ross Pelton
This page: Sammy Hagar by Ross Pelton, John Lee Hooker by Jay Blakesberg,
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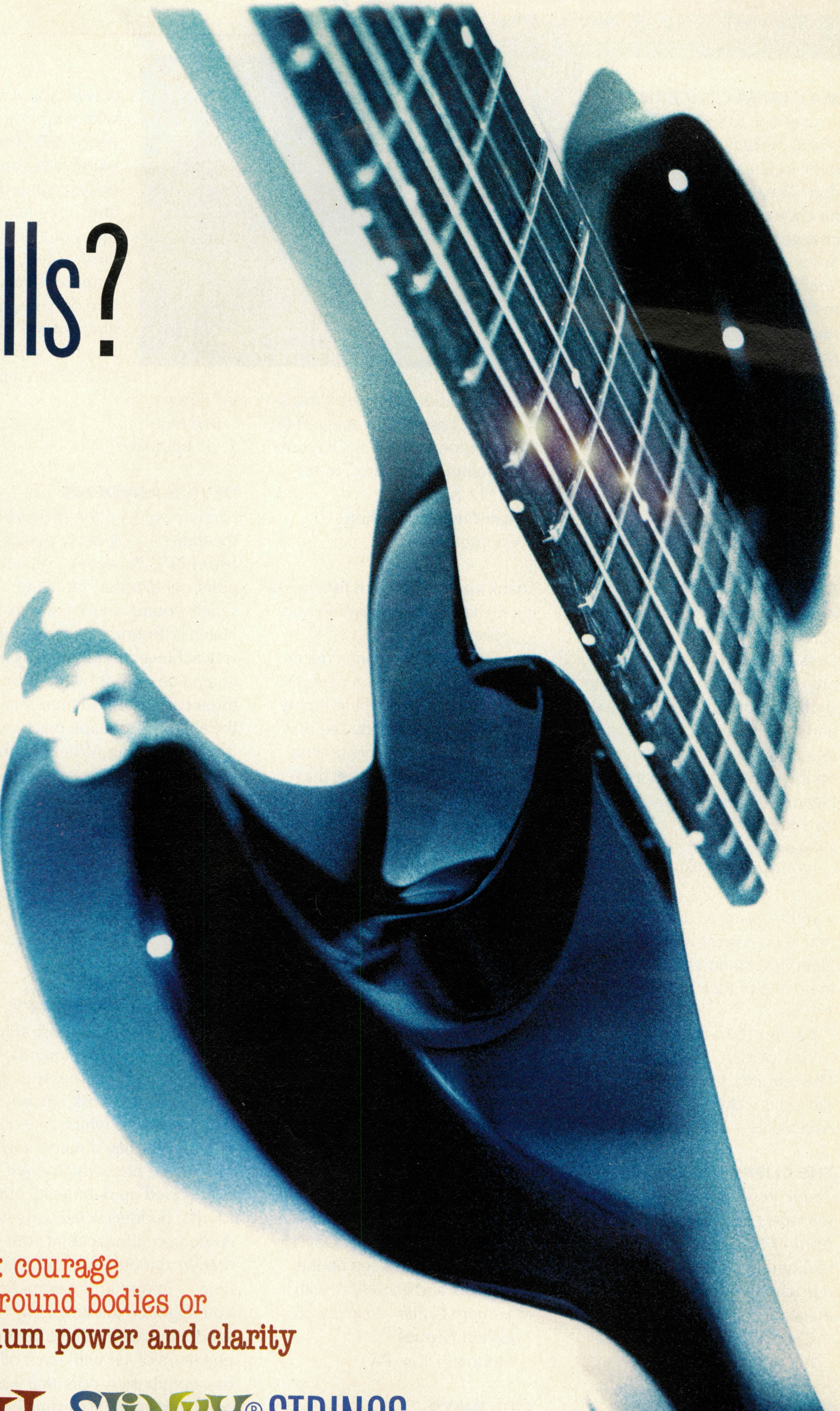
got balls?



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2: a collection of round bodies or
masses 3: maximum power and clarity

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LETTERS

Deftones

Anneli Adolfsson

MAXIMUM CONCERN

I'm not one to write in and whine every time I see something in *Guitar School* that I don't like, but this time I had no choice. How can you change the name of *Guitar School* to *Maximum Guitar*? Your magazine has been an institution for as long as I can remember. When I read the publisher's letter in the Passing Notes section [*April '97*], I was reminded of the old saying, "If it ain't broke, don't fix it." I will pick up a copy or two of *Maximum Guitar*, but I'm warning you—I'd better not be disappointed.

Justin Rose
Oklahoma City, OK

DEF BECOMES THEM

Much respect goes out to *Guitar School* for the feature on the Deftones [*April '97*]. It's about time a guitar mag gave props to such a hard-hitting, innovative and talented band. You guys topped yourselves this time. Keep up the good work. And for the Deftones, keep root and stay up…RESPECT.

Jason Holguin
Los Angeles, CA

If you're going to do such a great article on a great band like the Deftones, could you at least get the name of their album right? Thanks.

Barkley187
via Internet

[*We stupidly referred to the Deftones'* Adrenaline *album as* Adrenalize*—MG Ed.*]

THE CLIFF DIMENSION

Thank you for transcribing Eric Johnson's "Cliffs of Dover" in the April '97 issue. Eric is a true original and it is rare to see his music grace the pages of a guitar magazine.

Craig Sanders
Pace, FL

FROM RUSH WITH LOVE

Just wanted to say how much I appreciate your magazine and the wide variety of styles it usually covers. I especially enjoyed the transcription to Rush's "Overture" and "Temples of Syrinx" in the April '97 issue.

Jean-Frederic Vachon
via Internet

Thank you oh so much for enriching my life with the (partial) transcription of Rush's "2112." However, I do have one concern regarding the lesson on page 118, and that is the part where Jimmy Brown says that Geddy Lee plays bass with a pick. I have been a rabid Rush fan and a bass player for many years, and not once have I ever seen Geddy play with a pick. True, his sound is very clicky at times and the average listener would assume that he's using a pick, but many of Geddy's lines are far too intricate to play with anything but four fingers and a thumb..

Jason Cockerill
via Internet

APRIL SHOWER

The April '97 issue was your best yet. I'm a huge Stevie Ray Vaughan fan and loved the article on him. The Carlos Santana story was also great. And I was ready to buy a back issue just to get the transcription of "Cliffs of Dover"—so thanks for that. Keep up the great work and good luck with *Maximum Guitar*—I can't wait!

Jashan Nirmul
Mountain Top, PA

EVIL WAYS

I'm a die-hard Carlos Santana fan, and I don't mind saying that I was disappointed with your article [*April '97*]. The words used on the cover, "complete" and "the life and times of a guitar guru," I feel, were inappropriate. The only saving grace of the issue was that you printed the music to "Europa."

Rrrivera
via Internet

DEVIL'S ADVOCATE

I greatly enjoyed the reviews of the three analog delay pedals [*April '97*]. However, I'd like to point out that the "fat flying saucer sound" in the intro to Van Halen's "Runnin' With the Devil" was achieved not by means of an analog delay, but by recording three car horns and increasing the speed of the tape machine as it was recording. When the track was played back at normal speed, this created the Doppler effect sound at the beginning of the track. There are plenty of analog delay sounds on that record, just not in that instance. Keep up the good work.

Sticko7
via Internet

IN A HUFF OVER FLUFFY

Who came up with those stimulating questions for Amanda Rootes of Fluffy in the April '97 issue? You never ask any boy band members which one of their guitar idols they'd marry if they could. You never ask them if they ever ended up dating any of their touring buddies. Well, why not? Aside from the fact that your readers undoubtedly find that kind of information fascinating, you might be missing a big scoop. If some of those boys *had* gotten involved with each other—ooh, baby—now *that* would make for some interesting copy.

Carrie Pritchard
Granby, CO

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Send email to Maximum Guitar at Maxguitar@aol.com

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Chris Gill

Greg Allen

joe COOL

RUMORS ABOUT JOE HOLMES' departure from Ozzy Osbourne's band have proven to be untrue. According to the guitarist, he is still a member of the band and will be backing Ozzy onstage during this summer's Ozz Fest. "Everything's cool," assures Holmes. "I'll definitely be out there with Ozzy this summer."

The rumor was sparked when news leaked that Osbourne would be reuniting with his former Black Sabbath bandmates. Several music industry observers assumed that Ozzy would be disbanding his own group, currently consisting of Holmes, drummer Mike Bordin and bassist Rob Trujillo. However, Ozzy is still actively pursuing his solo career, and he will be performing two separate sets—one with his current band and one with Black Sabbath—during the summer shows. "We've taken all the Sabbath stuff out of the set," says Holmes. "That's kind of a drag, but we're replacing it with more Ozzy material from the Randy Rhoads days, which is fine with me."

Holmes notes that work on a new Ozzy studio album probably won't begin until the tour is finished. However, instead of sitting idle waiting for recording to begin, Holmes plans on issuing some of his own material. "I'm going to put something really trippy together," he remarks. "It's time for me to show people what I really sound like and what I can do."

—Chris Gill

SUPER-FUZZ
FOOT PIG
Purple Plexi
Swollen Pickle

Swede DREAMS

ALTHOUGH DRAIN S.T.H.'s lineup consists of Martina Axén on drums, Anna Kjelberg on bass, Maria Sjöholm on vocals and Flavia Canel on guitar, those umlauts, accent marks and strange letter combinations aren't old metal clichés strategically arranged to help them sell records. Drain S.T.H. hail from Stockholm, Sweden, so those are natural, certified organic umlauts, accent marks and strange letter combinations you see. And anyway, they don't need the cutesy gimmicks. The band's debut album, Horror Wrestling (The Enclave), just might be the best metal record of the year. It's bleak. It's sensual. It roars melodically. It kicks colossal, gargantuan, stupendous amounts of ass.

"When I was 13, I listened to the Runaways," says Canel in an accent more charming than heavy. "I was really amazed. It never occurred to me that women could play like that. So I told my mother, 'I want an electric guitar.' I got one and then I said, 'I want to be a rock star like the Runaways.' She said, 'Yeah, yeah, but what do you want to do for work?' I got angry because she didn't understand."

Complementing Canel's primary equipment setup (a Fernandes guitar with Seymour Duncan pickups, Peavy 5150 amp and Roland GP-8 guitar effects processor) is an exotic Czechoslovakian wah-wah pedal.

"It's a George Dennis," says Canel. "A very good guitar player I know in Sweden said I should use it. I put an ad in the paper saying I wanted to buy one, and this guy called and said, 'You can have it. I don't like it.' I like it a lot. So we were happy both."

—Charles M. Young

Marty Temme

of FENDERS and FADERS (and fenders)

TAKING THE AMERICAN love affair with quality automotive engineering and well-crafted pop songs to a logical extreme, Ben Vaughn has given new meaning to the term "garage rock" by recording his latest set of tunes in a 1965 AMC Rambler. Appropriately titled *Rambler '65* (Rhino), the album proves that even the most daunting of odds can be recast as a boon to the creative spirit. "I went in with an acoustic guitar and banged on it and sang a little bit and recorded it," says Vaughn. "Rock and roll and cars—to me, you can't separate them. The greatest rock and roll songs are about cars."

With his feet regularly planted in more commercial projects (he writes the music for the sitcom smash *3rd Rock From the Sun*), Vaughn felt challenged "to do something really extreme" with *Rambler '65*. That meant recording virtually an entire album by himself while cramped next to a Tascam M-208 eight track mixing board in the front seat, a Fostex M-80 eight track reel-to-reel in the back seat and a Fender Deluxe amplifier stashed in a jerry-rigged isolation booth in the trunk. He also crammed in a couple of Casio keyboards, a 1966 Fender Mustang, a 1985 Tele, a P-bass, a Proco Rat and a Marshall Shredmaster pedal.

At least he didn't try recording in a VW bug.

—David Grad

where the wild sounds are

JUDGING FROM HIS name and his company's name you'd think that Way Huge's Jeorge Tripps had ingested a wheelbarrow full of psychedelic drugs to come up with the menagerie of tone-benders and mind-melters he has unleashed upon the pedal-buying public.

But the 26-year-old entrepreneur, whose pedals come with names like the Piercing Moose and the Foot Pig, has only one addiction: an insatiable jones for stomp boxes.

Tripps moved to Los Angeles when he was about 19, and quickly established himself as a guts-nut at Hollywood's legendary Amp Crazy shop, where he was welcome to rip open any pedals that came in for repair. "Everything came through there, and they let me try everything," he says. "It was the capital of guitar effects at the time, and this was when vintage pedals started getting popular, and very pricey."

After cloning his first pedal—a Fuzz Face—and trying his hand at a Tone Machine, Tripps started working at Rack Systems, where he honed his wiring skills and began building his own pedals. But he says his ambition was never to be in business; he was interested in making pedals pleasing to him and his friends. "When I started making pedals," he says, "it was just a gag. I didn't plan on doing this for a living."

In 1991, he came up with his first marketable pedal, the Red Llama overdrive. "I didn't have the skills together, and I couldn't play very loud in my apartment either," he says, recalling Way Huge's early days. "Then these names just started coming out of my head—the Foot Pig, the Swollen Pickle, the Tone Leper—and I thought, 'I've got to start making more pedals!' "

Tripps, who has sold pedals to Matthew Sweet and the Presidents of the USA, among others, debuted the latest Way Huge product, the monster Super Puss Analog Delay, at this year's NAMM convention. And what's down the road? "I've got some top secret pedals," Tripps says. *Maximum Guitar* would like to submit some proposals of its own. How about a Frenzied Crocodile tube overdrive? A Barfing Yak wah-wah? A Jangly Jellyfish flanger?

—Tom Gogola

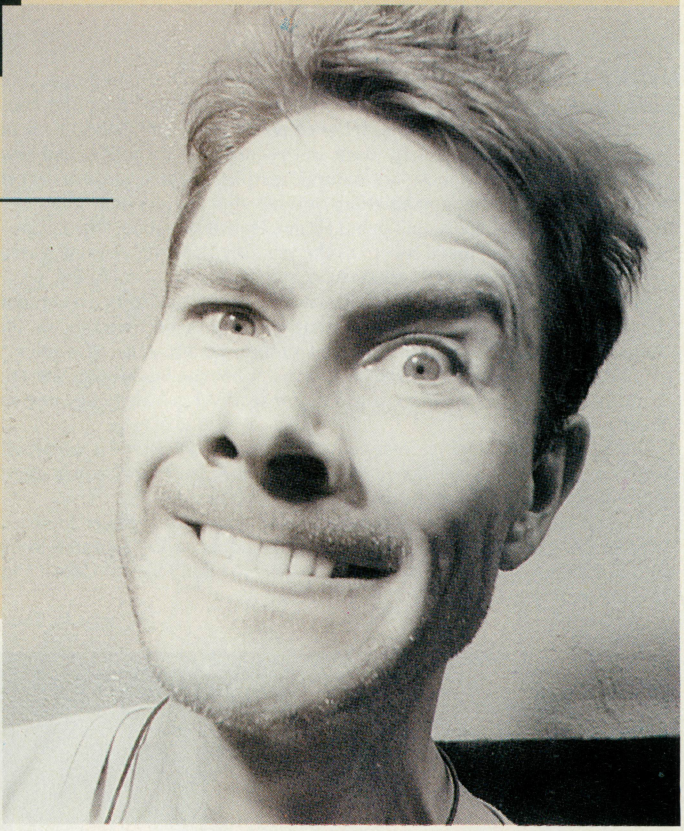
Marty Temme

fuzz box
FUZZ BOX

my FAVORITE piece of gear
Helmet's PAGE HAMILTON

"I JUST GOT a 100-watt VHT Pittbull Ultra-Lead head, and I've really been digging that. It doesn't make as much noise as my preamp does, so the guitar becomes less two-dimensional. It's freed me up from using noise gates. I used to use a noise gate to get a tight rhythm sound, but I had to disengage it whenever I wanted a textural or lead sound with feedback, sustain and rich harmonics, which you can't get when you're using a gate. The VHT gives me both without stomping on a box.

"I know that I can take that head and plug it into just about anything and it's going to sound pretty damned good. I've blown up a couple of cabinets because that head is just balls-to-the-wall. If push came to shove I could take just the Pittbull and my guitar and play a show and feel really good about it. It's been really liberating for me. We beat the shit out of stuff on the road, but I feel like this is a simple rig that is going to hold up."



Bob Berg/Retna

John Poppewell

INFINITE Wisdom

MICHAEL BROOK'S RESUME reads like a who's-who of ambient and "world music" artists. Through a combination of study, production chores and guitar playing, he has worked with the likes of Jon Hassell, Brian Eno, Nusrat Fateh Ali Khan and the David Sylvian/Robert Fripp band.

Brook has also invented a sustain device for the guitar he calls, appropriately enough, the "Infinite Guitar." Only three exist: He has one, producer Daniel Lanois has one and U2's the Edge has the third (an Infinite Guitar sings out the opening notes on U2's "I Still Haven't Found What I'm Looking For").

"It's like a built-in E-Bow," says Brook, "but your right hand is free and it's pedal controlled. It's also like the Fernandes Sustainer, but it works through the guitar's pre-mounted pickups, so there's nothing to add. It also has a lot more power than the Sustainer. It does a pretty good simulation of standing beside a really loud amp."

Currently, Brook has no plans to market the Infinite Guitar. "When I invented it in 1985 I spoke to a number of manufacturers, but no one wanted to work with a circuit that wasn't a Strat or Les Paul clone. I then realized I could make more money *using* it than selling it. If I use it for one studio session, that's like selling 800 units. Besides, if I put more of them out there, I'll dilute my own uniqueness."

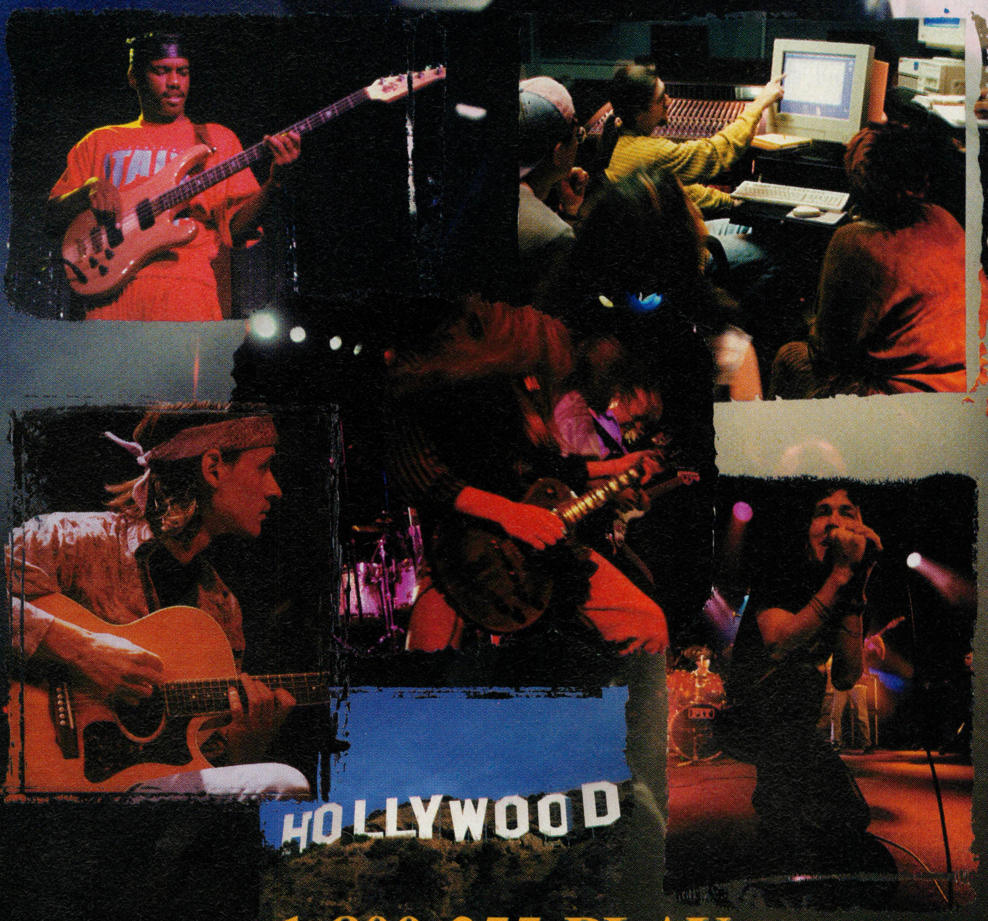
Brook's latest project is a soundtrack score for Kevin Spacey's directorial debut, *Albino Alligator.* Mixing swampy acoustic blues guitar and upright bass with patches of sustained ambient electronic guitar tones and Middle Eastern style drumming, Brook creates a jazz-tinged aura of raw nervous energy perfectly fitting the film's portrayal of a holdup gone awry.

"For much of the album I used an old Airline guitar, a small thing made out of red plastic," says Brook. "I have a Tokai Strat copy with a scalloped fretboard which is my main Infinite Guitar. And I use a Fender Sixties reissue Strat—a great guitar."

—Douglas Baldwin

It Figures...

THE 12-INCH ACTION figures Kiss introduced 20 years ago are now highly sought-after collectibles, fetching upwards of $200 each on the vintage toy market. That kind of cash may be too steep for the average Kiss fan to plunk down to own a miniature likeness of Gene Simmons, Ace Frehley, Paul Stanley or Peter Criss—but all hope is not lost. This June, McFarlane Toys will unleash a new line of Kiss action figures aimed at even the most frugal Kisstorian. These 6 1/2-inch combat-ready toys are fully posable, feature incredible costume and makeup detail and shoot rockets from guitar headstocks. Each figure will be priced below $10 and come with a platform stand.



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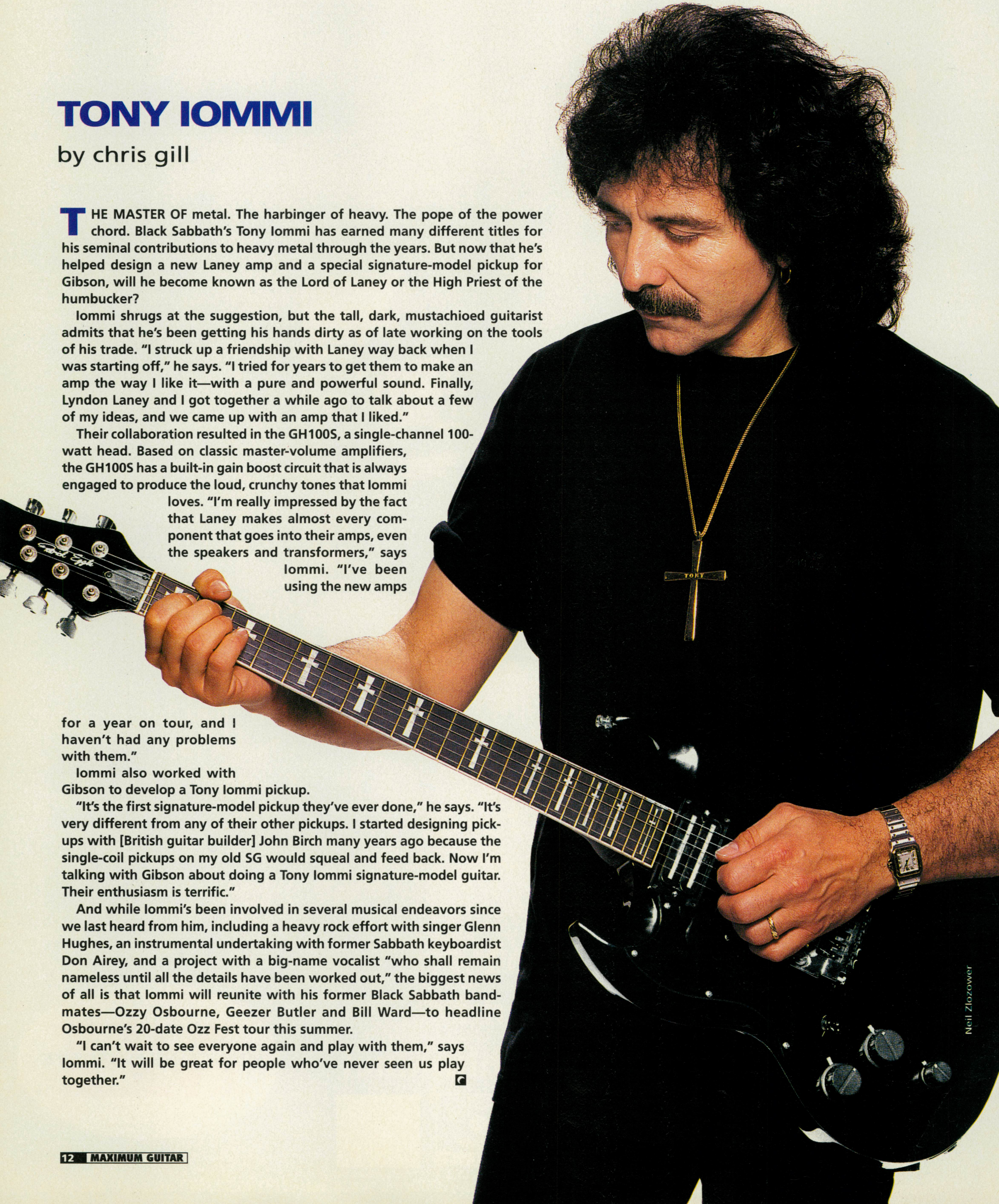
TONY IOMMI

by chris gill

THE MASTER OF metal. The harbinger of heavy. The pope of the power chord. Black Sabbath's Tony Iommi has earned many different titles for his seminal contributions to heavy metal through the years. But now that he's helped design a new Laney amp and a special signature-model pickup for Gibson, will he become known as the Lord of Laney or the High Priest of the humbucker?

Iommi shrugs at the suggestion, but the tall, dark, mustachioed guitarist admits that he's been getting his hands dirty as of late working on the tools of his trade. "I struck up a friendship with Laney way back when I was starting off," he says. "I tried for years to get them to make an amp the way I like it—with a pure and powerful sound. Finally, Lyndon Laney and I got together a while ago to talk about a few of my ideas, and we came up with an amp that I liked."

Their collaboration resulted in the GH100S, a single-channel 100-watt head. Based on classic master-volume amplifiers, the GH100S has a built-in gain boost circuit that is always engaged to produce the loud, crunchy tones that Iommi loves. "I'm really impressed by the fact that Laney makes almost every component that goes into their amps, even the speakers and transformers," says Iommi. "I've been using the new amps for a year on tour, and I haven't had any problems with them."



Neil Zlozower

Iommi also worked with Gibson to develop a Tony Iommi pickup.

"It's the first signature-model pickup they've ever done," he says. "It's very different from any of their other pickups. I started designing pickups with [British guitar builder] John Birch many years ago because the single-coil pickups on my old SG would squeal and feed back. Now I'm talking with Gibson about doing a Tony Iommi signature-model guitar. Their enthusiasm is terrific."

And while Iommi's been involved in several musical endeavors since we last heard from him, including a heavy rock effort with singer Glenn Hughes, an instrumental undertaking with former Sabbath keyboardist Don Airey, and a project with a big-name vocalist "who shall remain nameless until all the details have been worked out," the biggest news of all is that Iommi will reunite with his former Black Sabbath bandmates—Ozzy Osbourne, Geezer Butler and Bill Ward—to headline Osbourne's 20-date Ozz Fest tour this summer.

"I can't wait to see everyone again and play with them," says Iommi. "It will be great for people who've never seen us play together."

Morat/Terri Berg Photographic

PRODIGY

by nick bowcott

PRODIGY ARE A techno dance band whose sound is based around sequences, synths and samples—so, you ask, what the hell are they doing in *Maximum Guitar*? Cool your jets, axegrinder. Prodigy recently hired veteran guitarist Gizz Butt (formerly of mid-Eighties metal-punk cult sensation the English Dogs) to bolster its sound. Apparently, this group of techno heads, whose lead singer looks like the mutant son of Johnny Rotten, Ronald McDonald and Satan, discovered that synths and samplers can't match the power of a loud, ripping guitar. Now that Prodigy is riding high on the American charts (their album for Maverick Records is scheduled for a May 20 release) and MTV has put the vid for "Firestarter" into heavier-than-thou rotation, could guitar-powered techno be the future of rock?

MAXIMUM GUITAR: How did you get involved with Prodigy?

GIZZ BUTT: Morat, a good friend of mine who writes for *KERRANG!*, called me up out of the blue one day and said, "I just passed your phone number on to a really big band, is that okay?" I went, "Er...yeah, that's all right!" It was a fantastic moment.

MG: How did you feel when you realized that the band was a techno dance act?

BUTT: As far as I was concerned, this was it. I'd been playing in bands since I was 14, and this was the moment that all the hard work and ups-and-downs I'd been through had been building up to. As soon as I heard who the band was, I went into full-on audition mode. I hooked up my wireless system and ran around the house with my guitar, playing along to Prodigy tracks. I booked a rehearsal room, played their CDs on the PA as loud as possible and threw myself around the room. I also got hold of bootleg videos of them playing live and went to dance clubs so I could get into the vibe of what the gig was all about and where it would take me.

MG: Are you using effects pedals to help your sound blend in with the electronic instruments?

BUTT: No. I love effects, but it's not really practical for me to have a load of stomp boxes on stage. We move around a lot when we play, so the risk of me or someone else in the band stomping on one of them by mistake is really high. I keep my rig pretty simple—I use a DigiTech Whammy pedal and a Cry Baby Wah on the floor, and a rackmounted Rocktron Replifex duplicates the sound of the other stomp boxes I would like to use. The rest of my gear is a Gibson SG and a Marshall JMP-1 MIDI preamp/9200 power amp combination driving two or four Marshall 4 x 12 cabs.

MG: So how on earth does a punk-metal guitarist fit into a techno dance band?

BUTT: Many rock guitarists will initially dismiss Prodigy's music as electronic bullshit, but that is a very closed-minded attitude. You've got to take a broader look at music and expand your horizons. Rock and dance music co-exist with one another, but, at the same time, are completely ignorant of each other. Dance music is a huge sphere of music that rock people are traditionally shy of—and they shouldn't be. I used to slag it off, too. Then, a couple of years ago, I realized that rock guitar could work in the dance area really well. As a guitarist, are you going to limit yourself by listening to Hendrix or Metallica all the time or are you going to see what else is going on in the world?

Brad Davis
Bob Balch
J. Yuenger
Scott Hill
Brant Bjork

Lisa Johnson

FU MANCHU & J. YUENGER

by katherine turman

WORKING AT HOLLYWOOD's posh Grand Master Studios with White Zombie's J. Yuenger behind the boards, So-Cal's Seventies-leaning, riff-rocking quartet Fu Manchu recently completed two new tracks for a planned EP and the upcoming *Board Aid* compilation. The project is Yuenger's first as a producer. He heard of the Fu men through the now-defunct Kyuss, who passed some demo tapes along to J. while the bands shared a bill. The two songs are a smoldering cover of Thin Lizzy's "Jailbreak" and a new song, "Unknown World." J. was joined in the studio by engineer Ulrich Wild, whose credits run from Pantera to the Deftones.

"I knew these guys had never had a chance to do a full-blown kind of recording, with all the high-quality stuff," explains J. "They'd always been rushed, and they never had a chance to experiment."

"We never really got crazy with effects," adds guitarist and lead vocalist Scott Hill. "We never had the time. J. had us do things in the studio we never would have thought of. Usually when we lay down a track, all four of us play at once. We've never done overdubbing or any layering of guitars. When we told this to J. he looked at us and said, 'You guys keep the tracks you do live? Those are going to be *gone*!' "

Since releasing last year's frazzle-metal masterpiece, *In Search Of...* (Mammoth), Fu Manchu has replaced two members: Brant Bjork, formerly of Kyuss, now slaps the skins for the band and Bob Balch filled the vacancy left by departed lead guitarist Eddie Glass. Despite the changes, the band is still churning out badass blobs of superfuzzy rock. And despite Fu Manchu's retro vibe and look—just check out those muttonchops on bassist Brad Davis!—they're not purists when it comes to equipment. "We use whatever works and lasts," says Hill. "I have a Fender Jaguar reissue with a Duncan pickup in it, a Les Paul and an Eighties Mesa Boogie head."

The band also dug up few relics for this project. Hill used a Crown Fuzz and J. loaned the band his Roland AD-50 Double Beat, "a psychotic Roland fuzz wah from the Seventies that I used to make all the noise on *Astro Creep 2000*," says the guitarist. "I also loaned them a bunch of different fuzz pedals and Sixties stomp boxes and a Rotovibe, which they used for some solos." J. also served as a human capo, holding Hill's strings as he played at one particularly frenetic moment.

The secret weapon for the recording session came courtesy of new guy Balch. "Unbeknownst to me before we started the session, Bob plays the theremin," says J. "I had him play it on one song. I played a little Seventies ELP-style keyboard as well."

All parties are pleased with the outcome. " 'Jailbreak' is the heaviest thing we've ever done," says Hill. Both songs, adds J., are "a lot more high-energy" than the band's previous recordings. "Parts of it sound like Motörhead," he jokes. "But they didn't want to do the techno jungle remix. No matter how hard I tried, I couldn't make them sell out!"

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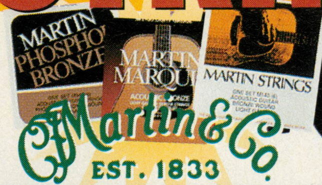

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Item#	Mfg#	Description	Gauges	Sale

Phosphor Bronze Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0001	M530	Extra Light	10-47	~~4.99~~ 3.19
10-0002	M540	Light	12-52	~~4.99~~ 3.19
10-0003	M550	Medium	13-56	~~4.99~~ 3.19

Marquis 80/20 Bronze Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0010	M1000	Extra Light	10-47	~~5.19~~ 3.39
10-0011	M1100	Light	12-52	~~5.19~~ 3.39
10-0012	M1200	Medium	13-56	~~5.19~~ 3.39
10-0013	M1600	12 String Light	10-47	~~8.13~~ 5.79

80/20 Bronze Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0020	M170	Extra Light	10-47	~~4.99~~ 2.79
10-0021	M140	Light	12-52	~~5.29~~ 2.79
10-0022	M240	Bluegrass	12-56	~~4.99~~ 2.79
10-0023	M150	Medium	13-56	~~4.99~~ 2.79

ERNIE BALL

Slinkys Nickel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0621	Pink	Super Slinky	09-42	~~4.19~~ 3.29
10-0623	Orange	Hybrid Slinky	09-46	~~4.19~~ 3.29
10-0622	Lime	Regular Slinky	10-46	~~4.19~~ 3.29
10-0625	Purple	Power Slinky	11-48	~~4.19~~ 3.29

Slinkys Stainless Steel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0636	2248	Super Slinky	09-42	~~4.49~~ 3.39
10-0637	2246	Regular Slink	10-46	~~4.49~~ 3.39

Earthwood Acoustic 80/20 Bronze

Item#	Mfg#	Description	Gauges	Sale
10-0708	2008	Rock & Blues	10-52	~~4.69~~ 3.49
10-0704	2004	Light	11-52	~~4.69~~ 3.59
10-0703	2003	Medium/Light	12-54	~~4.69~~ 3.59

D'Addario

Phosphor Bronze Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0206	J38	12 String Lt	10-47	~~9.29~~ 6.89
10-0201	J15	X Light	10-47	~~5.79~~ 4.39
10-0202	J16	Light	12-53	~~5.79~~ 4.39
10-0204	J19	Bluegrass	12-56	~~5.79~~ 4.39
10-0203	J17	Medium	13-56	~~5.79~~ 4.39

XL Series Nickel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0237	XL120	Super Light	09-42	~~4.29~~ 3.29
10-0238	XL120+	Half Step	095-44	~~4.29~~ 3.29
10-0239	XL125	L.T.H.B.	09-46	~~4.29~~ 3.29
10-0240	XL110	Regular Light	10-46	~~4.29~~ 3.29
10-0241	XL110w	Lt Wound 3rd	10-46	~~4.99~~ 3.59
10-0242	XL115	Jazz/Rock	11-49	~~4.29~~ 3.19
10-0243	XL115w	Wound 3rd	11-49	~~4.79~~ 3.59
10-0244	XL140	L.T.H.B.	10-52	~~4.79~~ 3.59

Classical Pro Arte Silver/Clear

Item#	Mfg#	Description	Gauges	Sale
10-0300	J45	Normal Tension	28-43	~~6.49~~ 4.89
10-0301	J46	Hard Tension	28-44	~~6.49~~ 4.89

Nickel for Floyd Rose Tremolo Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0256	FRXL120	Super Light	09-42	~~5.29~~ 3.69

Dean Markley STRINGS

Nickel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-1002	2502	Light	09-42	~~4.49~~ 3.49
10-1003	2503	Regular	10-46	~~4.49~~ 3.49

Electric Blue Steel Cryogenic Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-1036	2036	Med. Light	12-54	~~7.99~~ 5.79
10-1050	2552	Light	09-42	~~6.29~~ 4.89
10-1052	2556	Light-Regular	10-46	~~6.29~~ 4.89

Gibson

740's Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-2203	740LC	Light	10-39	~~5.79~~ 3.19

Nickel Plus Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-2210	GE340L	Light Wnd 3rd	11-52	~~5.79~~ 4.29
10-2231	G700L	Light	10-46	~~4.19~~ 2.99

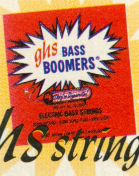
Chet Atkins Deluxe Monel Wound Electric/Acoustic

Item#	Mfg#	Description	Gauges	Sale
10-2262	GCAS	Light	10-47	~~5.79~~ 4.59

Fender

Nickel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-1211	150XL	Extra Light	09-40	~~3.99~~ 3.19
10-1212	150	Light	10-38	~~3.99~~ 3.19
10-1205	3150L	Original Light	09-42	~~4.49~~ 3.49



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Bass Boomers Nickel Round Wound

Item#	Mfg#	Description	Gauges	Sale
10-0441	GBXL	Extra Light	09-42	~~4.99~~ 3.79
10-0442	GBCL	Custom Light	09-46	~~4.99~~ 3.79
10-0443	GBL	Light	10-46	~~4.99~~ 3.79
10-0444	GBM	Medium	11-50	~~4.99~~ 3.79

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life's a
DRAGGE

PENNYWISE MOURNS the DEATH of bassist JASON THIRSK and comes FULL CIRCLE.

by David Grad

photography by Margo Reyes

"WE COULDN'T BELIEVE this happened to us," sighs Pennywise guitarist Fletcher Dragge, his voice heavy with sadness. It is nearly a year after bassist Jason Thirsk's alleged suicide, and the 6'5" 290-pound punk barbarian is still so shaken he can't talk about it without crying. With Thirsk's death, Pennywise's "party 'til you puke" lifestyle finally, and brutally, overwhelmed the life-positive message that always informed the band's blistering take on Southern California speedcore.

Though Dragge isn't convinced Thirsk intentionally killed himself, one way or another, his alcohol abuse was a factor when he fatally shot himself in the chest last July. Up until then, the rites of glorious excess had worked well for Pennywise, ever since Dragge and Thirsk teamed up with singer Jimmy Lindberg and drummer Byron McMackin in 1989. Dragge's own drunken antics left scores of demolished venues in his wake; the band even attributes getting played on Los Angeles' KROQ rock radio station to a particularly tasteless episode of booze-inspired mayhem.

"KROQ never used to play our stuff," Dragge explains, "so two years ago, when they invited us to be guests on the 'Loveline' show, I decided to show them what I thought about it. I had five doubles before getting to the station and continued drinking when we got there. Finally, I sucked down a bottle of tequila, which always makes me sick. Then I blew chowder all over the host. I got him three times, shorted out the board, and the whole thing went out live over the air. The band was really pissed at me but I told them, 'Just wait and see.' And wouldn't you know it, people loved it! The station replayed the segment of me barfing dozens of times and then, two days later, they started playing our music."

To be sure, that's a profoundly unconventional marketing technique, but Pennywise has never catered to the tastes of Madison Avenue. Unlike other punk icons (read: Bad Religion, Offspring) who've gone for the brass ring with major label deals, Pennywise has remained loyal to Epitaph, their proudly independent label. Dragge notes that Pennywise's third record, *About Time*, has sold over 450,000 copies since 1995, adding, "You don't have to sell out to make a comfortable living. We keep a low profile. We've turned down Lollapalooza and a lot of other things we think are wrong for our band."

Pennywise is now set to release *Full Circle*, which features the work of new bass player Randy Bradbury. The album is dedicated to Thirsk, and, in a fitting tribute, is full of fast, impassioned tunes about waking up and making life count. The band will take its anthems on the road when they headline the Warped Tour this summer, where Dragge promises a mosh-and-roll fest in the old school tradition. "Unlike the Offspring and other bands that have softened their style, our fans can count on Pennywise to keep things raw and real."

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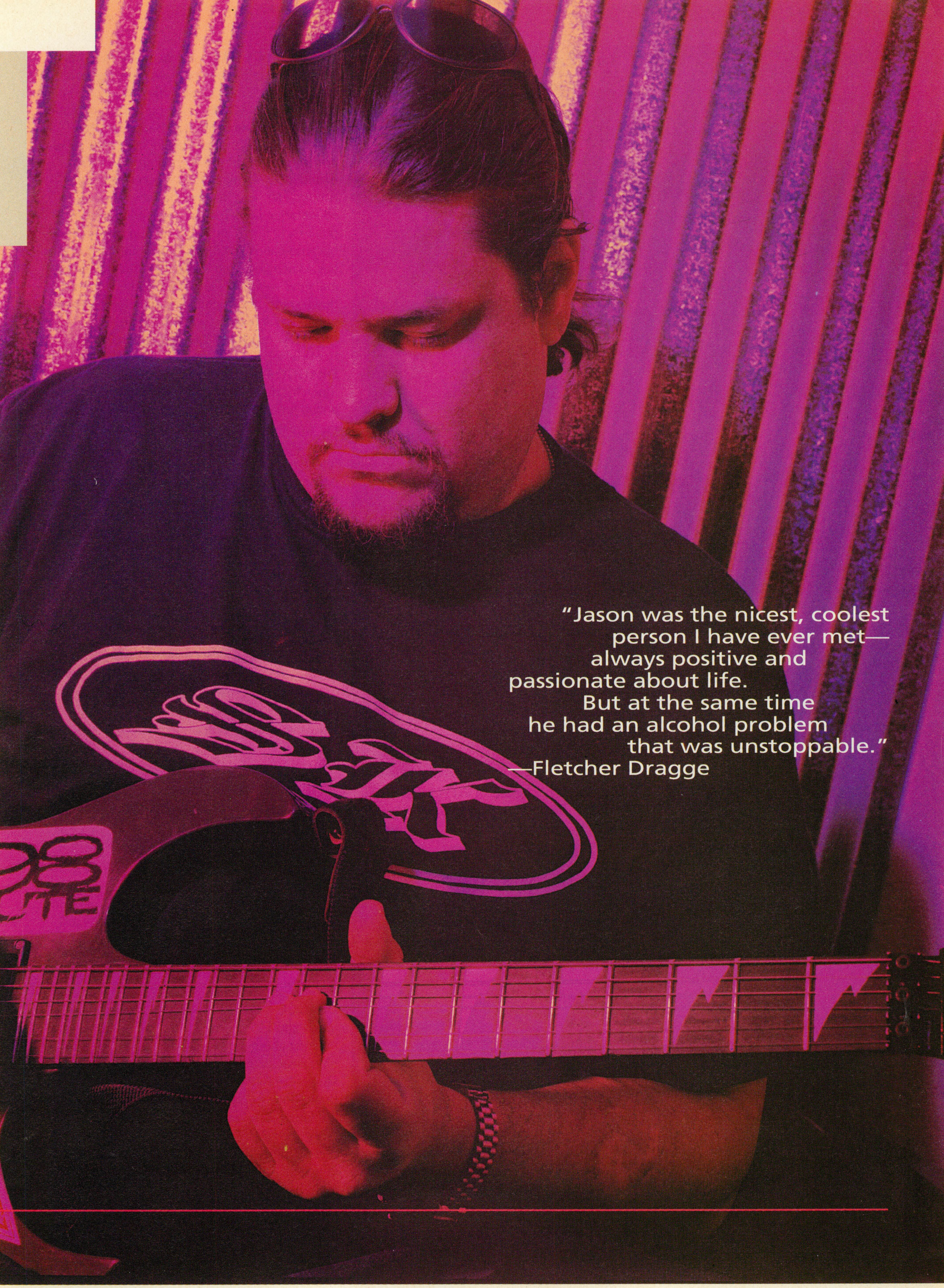
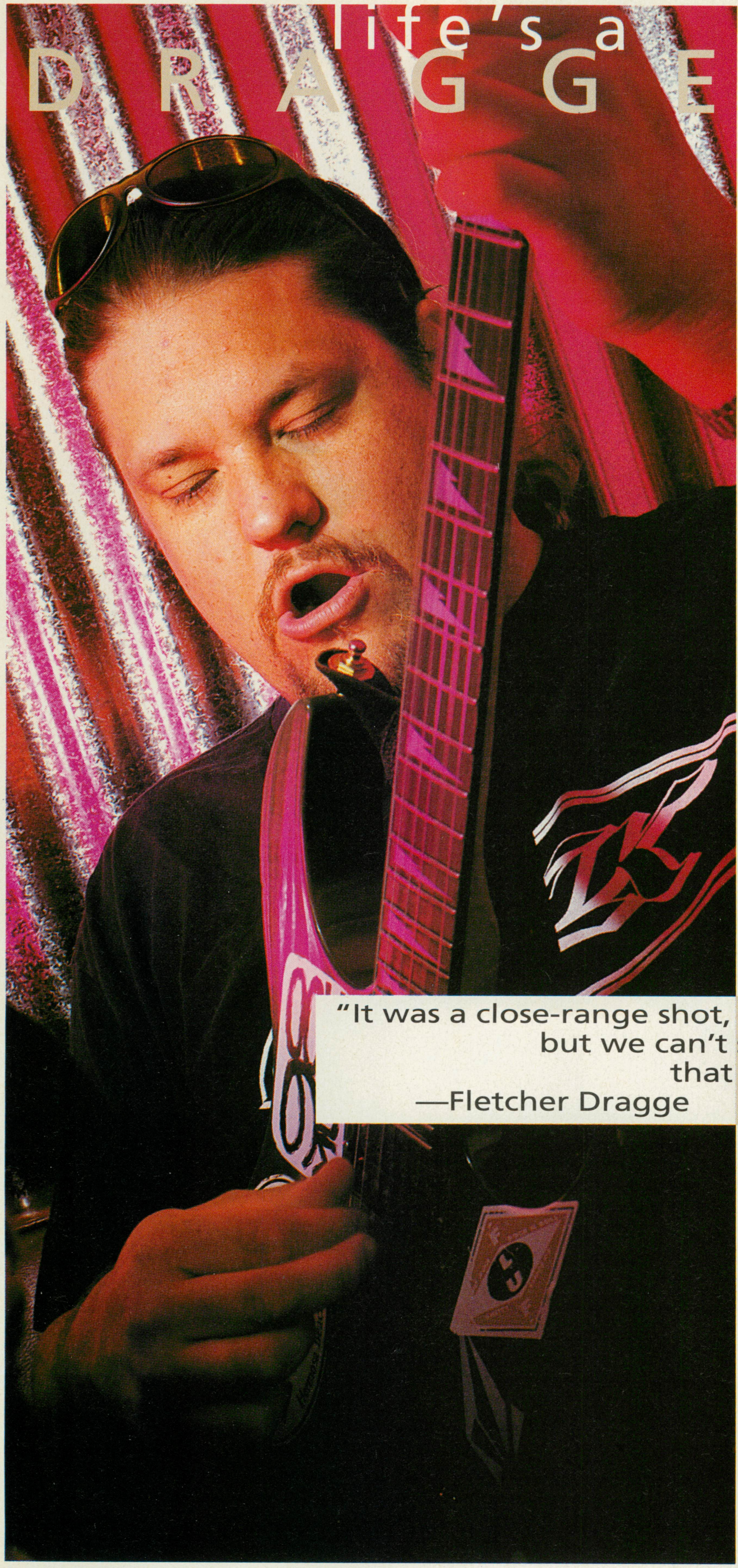


> "Jason was the nicest, coolest person I have ever met—always positive and passionate about life. But at the same time he had an alcohol problem that was unstoppable."
> —Fletcher Dragge

life's a DRAGGE



MAXIMUM GUITAR: Everybody seems to have surrendered to punk hype these days, but you guys have remained remarkably low key.

FLETCHER DRAGGE: That's part of the tradition of being from the South Bay. Bands like the Descendents and Black Flag focused their rebellion into the music while in Hollywood they would focus on making a fashion statement. Around Hermosa Beach it has always been about being punk rock as opposed to *looking* punk rock. It was great growing up around here because bands like Black Flag would play at parties. When you went to see them they were normal guys wearing Levi's and Goodwill button-down shirts, but when they started to play they would go off like you wouldn't believe.

MG: How much did Bad Religion influence Pennywise?

DRAGGE: They were pretty influential. Not so much for me, but lyrically I think the band influenced Jimmy [*Lindberg, vocalist*] a lot. He liked the way Brett [*Gurewitz, former Bad Religion vocalist and now head of Epitaph*] put some intelligence in the lyrics and how their songs had a melodic sing-along feel. When we first started there were a lot of bands out there yelling and screaming—we wanted to do something different. That manifested into this super hardcore aggression with a touch of Bad Religion in the lyrics and the melody lines.

MG: Pennywise has always written positive lyrics.

DRAGGE: For us, punk is about more than just being complainers. Punk rock is about rebellion and being negative about society, but most of the time it never gives any solutions or a positive end to the story. We all believed in getting off your ass, taking control of your problems and enjoying life. Our lyrics offered hope instead of a life based on sitting around drinking gin and taking black beauties [*amphetamines*] because punk rock is also about overcoming the negative and turning things around.

> "It was a close-range shot, but we can't subscribe to the theory that Jason committed suicide."
> —Fletcher Dragge

MG: Having said that, isn't it incredibly ironic the way Jason died?

DRAGGE: It's unbelievable. He was my best friend and 10 minutes don't go by without me thinking about him. Basically, the story is that we have been partying for years and the band has always been notorious for having a good time. But nobody in the band does hard drugs. Jason's drinking got out of control, and it got to the point where he needed some help. He wound up putting himself in rehab for a month, but he kept falling off the wagon. Everybody in the band was really worried about him, and we started saying,

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life's a DRAGGE

"We decided to make an album that was strictly for the kids. We said, 'Fuck radio, fuck MTV, forget about all that shit, let's make an album that *we* like.' "
—Fletcher Dragge

"If you don't shape up, you are going to be out of the band." We were trying to scare him into being sober. That went on for a year. It got to the point where he was drinking massive amounts. Doctors told him he had liver damage.

The weird thing was that Jason *wanted* to be sober. He was the nicest, coolest person I have ever met—always positive and passionate about life. But at the same time he had an alcohol problem that was unstoppable. I understand that, because I can't stop drinking either. It has gotten me into a lot of trouble. People tell me to stop, and I say, "Why are you even bothering to tell me that?" My parents have told me to stop, I've been put in jail for months at a time, I've been in court-ordered rehabs and I'll still tell the people at the rehab, "I'm not going to stop drinking. I don't want to stop drinking." But it was different with Jason—he wanted to stop but couldn't.

MG: Is that why he shot himself?

DRAGGE: None of us can believe he committed suicide. That's what the papers and the coroner thought, but he fired two shots—one went through a wall and the other hit him in the chest. It was a close-range shot, but we can't subscribe to the theory that Jason committed suicide. There was no note. We think he was playing around with the gun. Whatever happened, it wasn't the real Jason who fired that shot—it was someone who was high on alcohol and Valium. If you read Jason's lyrics and look at his life, you know that he would never consciously turn a gun on himself.

MG: Jason's death seems to be the primary focus of the new album.

DRAGGE: The strange thing is that a lot of the songs that sound like they were influenced by Jason's death were actually written before he died. But yeah, the passion and the aggression on this record are definitely a result of our experiences over the past year. It's been a crazy time in other ways—we were just four guys in a garage who wanted to have some fun and who never counted on punk rock getting huge. All of a sudden, you're sitting at home watching MTV and an old friend is on there who has just sold eight million records.

MG: That would be the Offspring?

DRAGGE: Yeah, but now that they've turned their backs on Epitaph, they've lost a lot of street credibility. Here is a band that was singing "fuck the man" and "fuck major labels" their whole career, and now they tell the kids, "We weren't happy at Epitaph, so we're going to a major label." I asked Brian [*Dexter Holland, Offspring vocalist*] when he left Epitaph, "Don't you think the kids think about this? You wore a shirt that said 'Corporate Rock Kills Bands Dead' at the MTV music awards and now you're telling these kids, 'We're going to a major label now. Sorry.' " I asked him if he didn't think there was going to be a reaction and he said, "No, we're beyond that. We don't have those kinds of fans anymore, just the radio kids and they don't care."

The way I see it, if their fans have been listening to the lyrics, they do care. As for Pennywise, we try to live our lives like normal punk rockers and the kids can relate to that. We base our decisions on treating them fairly and try to keep ticket and t-shirt prices

to page 24

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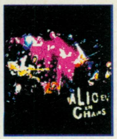
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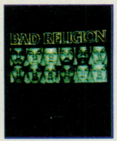
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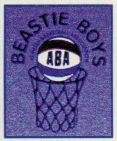
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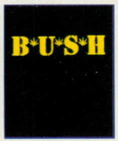
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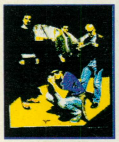
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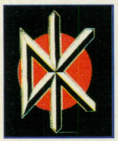
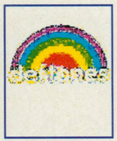
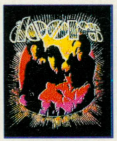
36425 DANZIG
Glen In Red


19458 D. KENNEDYS
Dk Logo


36793 DEFTONES
Rainbow Logo


34565 DOORS
Purple Photo

35414 EVERCLEAR
Boy Meets Girl

35411 FILTER
Alien Eyes/Logo

35410 FILTER
Circle F Logo

36110 GARBAGE
Red Star Photo

36102 GOLDFINGER
Anxiety T

35232 GRAVITY KILLS
Dancing Alien

33377 HELMET
Karate Kick

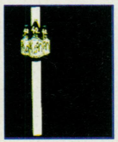
36160 J. MORRISON
Light My Fire

36476 JIMI HENDRIX
Rainbow Face

35224 KISS
Destroyer

36339 KISS
Glow In Dark Faces

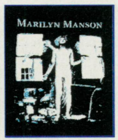
35794 KMFDM
Xtort


33118 KORN
Beer Bottles

35227 KORN
Evil Clown

36519 KORN
Stretched Name Logo

22180 LED ZEPPELIN
X-Ray Icarus


36475 M. MANSON
Angel Photo

32775 M. MANSON
Dope Fiend

36439 M. MANSON
Half Face/Circle

32732 MEGADETH
Youthanasia Lp

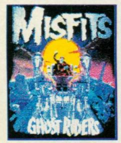
21653 METALLICA
Flaming Skull

36095 METALLICA
Grafitti Group Photo

11025 METALLICA
Ride The Lightning

11004 METALLICA
Metal Up Your Ass*

35818 METALLICA
Ninja Star


33105 MISFITS
Ghost Riders

36510 N. INCH NAILS
Distress

36511 N. INCH NAILS
Eraser*

36513 N. INCH NAILS
Pretty Hate Machine

ROCKABILIA

Authentic Concert Tour Tee-Shirts
$17.95 -- Specify Size (LG, XL)

35376 **311** Dancing Hindu
34922 **311** Oval Logo
12939 **AC/DC** Back In Black
33128 **AC/DC** Bulldozing Devil
36522 **AC/DC** History Collage
16635 **AEROSMITH** Get A Grip
33604 **ALICE IN CHAINS** Pin Boy/Heart
32966 **ALICE IN CHAINS** 3 Legged Dog
34529 **A. IN CHAINS** Pig/ Other White Meat
33166 **A. IN CHAINS** Characters/Bottleman
35409 **ALICE IN CHAINS** Dancing Pixie
32967 **ALICE IN CHAINS** Grind
33167 **ALICE IN CHAINS** Running Guy
35787 **A. BROTHERS** Generic Beacon
11005 **ANARCHY** Logo
33873 **ANTHRAX** Horned Demon
35229 **ANTHRAX** Guy With Deformed Foot
17159 **BAD RELIGION** Suffer/ Boy On Fire
21768 **B. RELIGION** Stranger Than Fiction
20884 **BEASTIE BOYS** Van
20886 **BEASTIE BOYS** Ill Communication
13982 **BEASTIE BOYS** Group
21413 **BEASTIE BOYS** Grand Royal Cd
22173 **BEASTIE BOYS** Mics Of Fury
36492 **BEATLES** Anthology 3 Collage
35783 **BECK** Donkey Head
35484 **BIOHAZARD** Logo/Eracism
35485 **BIOHAZARD** Shield Logo/Cities
35486 **BIOHAZARD** Two Lion Statues
19188 **BLACK FLAG** Bars
19196 **BLACK FLAG** My War
36228 **BLUES TRAVELER** Red Rocks Tour
34531 **BLUR** Super Turbo/Star
21294 **BOB MARLEY** Photo With Smoke
14796 **BON JOVI** Torn Photo
35255 **BOSSTONES** Band Members
35795 **BOSSTONES** Muscle Car
35257 **BOSSTONES** Oval Logo
34955 **BUSH** Group Photo In Cafe
33892 **BUSH** Sixteen Stone Lp Cover
22160 **C.O.C.** Nuclear Explosion
33008 **CANDLEBOX** Lucy Lp Cover
21189 **CANNIBAL CORPSE** The Bleeding *
35012 **CANNIBAL CORPSE** Vile
35839 **CARNIVORE** Retaliation
20668 **C. MANSON** Am I Crazy Glow Face
20666 **CHARLIE MANSON** Charlies Angels
32443 **CIRCLE JERKS** Scank Man
15227 **CITIZEN DICK** Group
11088 **C. ORANGE** Clockwork Orange
35493 **COCTEAU TWINS** Milk & Kisses
36529 **COLLECTIVE SOUL** Cake Recipe
36528 **COUNTING CROWS** 3 Crows
35846 **CRANBERRIES** Jumbo Clown
34956 **CURE** Photo Of Bob In Blue
36424 **DANZIG** Hanging Skull Man
36426 **DANZIG** Old Skull
35412 **DAVE MATTHEWS BAND** Crash/Cd
36158 **D. M. BAND** Elephants Moonlight
20555 **DEAD KENNEDYS** Bedtime
20558 **D. KENNEDYS** Give Convenience
22593 **D. KENNEDYS** Holiday In Cambodia
11006 **DEAD KENNEDYS** Too Drunk F**k *
35666 **DEEP BLUE SOMETHING** Home Lp
35509 **DEFTONES** Screaming Kitty Logo
35832 **DEICIDE** Big Jesus
18393 **DOORS** 4 Photos/Re-Invent Gods
21249 **DOORS** American Poet
18394 **DOORS** Break On Through
34335 **DOORS** Greatest Hits Lp Cover
28052 **DOORS** Jim With Flames
36343 **DOORS** Poster Group Photo
32579 **ERIC CLAPTON** Eric Smiling Portrait
34527 **EVERCLEAR** 3 Characters/Dates
35413 **EVERCLEAR** Drill Press
36530 **EVERCLEAR** Radio
11015 **EXPLOITED** Punks
33875 **FACE TO FACE** Clown
33876 **FACE TO FACE** Devil Woman
35831 **FEAR FACTORY** Dog Day Sunrise
36636 **FEAR FACTORY** Machines Of Hate
34825 **FILTER** Logo & 500
28232 **FILTER** Short Bus XL Only
32441 **FOO FIGHTERS** Scary Man
20895 **FUGAZI** Killtaker
11091 **FUGAZI** Not A Fugazi Shirt
35789 **GARBAGE** "G" Sphere
34820 **GAS HUFFER** Inhaler Guy
35381 **GOLDFINGER** Gold Logo
34959 **GOLDFINGER** Space Woman
35848 **G. GOO DOLLS** A Boy Named Goo
15309 **GRATEFUL DEAD** Snow Bears
32592 **G. DEAD** Steal Your Raindrop
34750 **GRAVITY KILLS** Oval Logo
35658 **GRAVITY KILLS** Gravity Plate
19043 **GREEN DAY** Dookie Bombs
19015 **GREEN DAY** Dookie Logo
33109 **GREEN DAY** Insomniac
33541 **GWAR** Group Photo
22236 **HELMET** Chick With Gun
20677 **HELMET** Martian Shacking Hands
22819 **HOLE** Swirl Logo
33112 **IRON MAIDEN** Eddie Reclining
33113 **IRON MAIDEN** X-Factor Lp Cover
11037 **J. ADDICTION** Nothing'S Shocking *
11084 **JANE'S ADDICTION** Ritual/Habitual
11096 **JANE'S ADDICTION** Santa Lucia
33874 **JANIS JOPLIN** Janis With Car
35488 **JERRY GARCIA** Jerry & Stars
36230 **JERRY GARCIA** Underwater Spirit
21337 **J. MORRISON** Wanted Dead /Alive
36477 **JIMI HENDRIX** 3 Faces
35131 **JIMI HENDRIX** Experience
21948 **J. HENDRIX** Face Floating In Space
17969 **JIMI HENDRIX** Wlith Glasses/Logo
17951 **JIMI HENDRIX** On The Road Again
18674 **JIMI HENDRIX** Kneeling Photo
20690 **JIMI HENDRIX** Sweet Angel
36788 **JIMI HENDRIX** Wearing Blue Shirt
35233 **KISS** Alive Worldwide '96
31436 **KISS** Cross Of Skulls With Makeup
21655 **KISS** Kiss My Ass Lp Cover
31435 **KISS** Photo With Makeup Flames
21870 **KISS** Rock 'N Roll Over
35225 **KISS** Solo 4 Faces
36338 **KISS** The 2nd Comming Makeup
35226 **KISS** Unplugged Cd Cover
32796 **KMFDM** A Drug Against War
32800 **KMFDM** Glory
32797 **KMFDM** Godlike
34712 **KMFDM** Money
32799 **KMFDM** More & Faster
32798 **KMFDM** Sucks *
29021 **KORN** Bar Logo
35850 **KORN** Green Spruce Stripe
29020 **KORN** Logo
36434 **KORN** Mesh Logo
36435 **KORN** Silver Stripe Logo
11010 **LED ZEPPELIN** 1st Lp Cover
11013 **LED ZEPPELIN** 2nd Lp Cover
11077 **LED ZEPPELIN** Blk S.S. Full Color
20551 **LED ZEPPELIN** Earth Rift/Symbols
11012 **LED ZEPPELIN** Houses Of Holy
11024 **LED ZEPPELIN** Physical Graffiti
22179 **LED ZEPPELIN** Red Icarus
17329 **LED ZEPPELIN** 4 Square Photos
11011 **LED ZEPPELIN** Stairway
30909 **L. ZEPPELIN** Wheatfield W/Symbols
11056 **LED ZEPPELIN** Wizard W Symbols
36644 **LIFE OF AGONY** Fly
36643 **LIFE OF AGONY** I Regret
35253 **L. OF AGONY** No One Understands
30910 **LYNYRD SKYNYRD** Group Photo
35242 **L. SKYNYRD** Confederate Flag
22215 **MACHINE HEAD** Burn My Eyes
32149 **MACHINE HEAD** Jesus Wept
21953 **MARILYN MANSON** Beware Of God
21258 **MARILYN MANSON** Blue Face
32577 **MARILYN MANSON** Hand & Logo
22186 **MARILYN MANSON** Lipstick Face *
34862 **M. MANSON** Meet Your Master*
32578 **MARILYN MANSON** Silver Logo*
32576 **MARILYN MANSON** Standing Photo
34861 **M. MANSON** Three Forms Suicide *
34863 **MARILYN MANSON** Antichrist *
35788 **MARILYN MANSON** Triple Photo
34860 **MARILYN MANSON** Sweet Dreams
36185 **MD 45** The Craving
21443 **MEGADETH** Father Vic
32733 **MEGADETH** Road Trip
32731 **MEGADETH** Splitting Headache
22158 **MEGADETH** Train Of Consequences
35661 **METALLICA** Beavis & Butthead Logo
21402 **METALLICA** Binge & Purge *
21780 **METALLICA** Burning Flowers
21944 **METALLICA** Caretaker
11002 **METALLICA** Damage Inc.
15284 **METALLICA** Executioner
13832 **METALLICA** Gargoyle
11030 **METALLICA** Justice
11003 **METALLICA** Kill 'Em All
21652 **METALLICA** Metallifukinca *
11001 **METALLICA** Puppets
13361 **METALLICA** Sad But True
36345 **MICKEY HART** Mask/Mickey Hart
34806 **MIKE WATT** Shine Box
21341 **MINISTRY** Casey's Last Ride
33910 **MINISTRY** Filthpig
13794 **MINISTRY** Jesus Built My Hotrod
11090 **MINOR THREAT** Bottled Violence
11111 **MINOR THREAT** Ian
11110 **MINOR THREAT** Out Of Step
11016 **MINOR THREAT** Salad Days
32120 **MISFITS** 1995 Skull
33126 **MISFITS** Doyle Portrait
33106 **MISFITS** Glow In Dark Skull
22806 **MISFITS** Graveyard Feast *
33127 **MISFITS** Jerry Portrait
32119 **MISFITS** Santa Skull
34365 **MORBID ANGEL** Angel Of Disease *
22293 **MUDHONEY** Meatylicious Devil
33962 **MUDHONEY** My Brother The Cow
33601 **NAILBOMB** Suicide
35434 **NAPALM DEATH** Diatribes Cd Cover
21566 **NAPALM DEATH** Fear Lp Cover
36498 **NEUROSIS** Enemy Of The Sun
36447 **NEUROSIS** Through Silver Lp Cover
22166 **N. I. NAILS** Butterflies Halo Eight
22168 **NINE INCH NAILS** Closer To God
35230 **NINE INCH NAILS** Devil Graphic
33337 **NINE INCH NAILS** Dissonance *
18696 **NINE INCH NAILS** Downward Spiral
22169 **NINE INCH NAILS** Futher Down Coil
35231 **NINE INCH NAILS** Logo In Blue
34006 **NINE INCH NAILS** Nothing 96
20986 **NINE INCH NAILS** Now I'm Nothing
14466 **N. I. NAILS** Pretty Hate Machine Cover
33336 **NINE INCH NAILS** Sin
22167 **NINE INCH NAILS** Teeth Salt Trail
36795 **NIRVANA** Blk & White Group Photo
18344 **NIRVANA** Floating Seahorses
18089 **NIRVANA** In Utero
18603 **NIRVANA** Incesticide
22154 **NIRVANA** Kurt Cobain U.K. Photo
13665 **NIRVANA** Logo/Vestibule *
13715 **NIRVANA** Never Mind
22271 **NIRVANA** People Magazine Photo
36796 **NIRVANA** Unplugged
35798 **NIXONS** Flaming Gasoline Can
36112 **NIXONS** Red Nixons With Star
34410 **NO DOUBT** Flames Logo
34409 **NO DOUBT** Girl With Microphone
36794 **NO DOUBT** Street Sign Logo
33916 **NO FX** Cartoon Guy Monster Tour
21483 **NO FX** Cowgirls/Punk In Drublic
36089 **NO FX** Heavey Petting Zoo
19201 **NO FX** Soul Doubt LP Cover
34416 **OASIS** Irish Flag
34708 **OASIS** Live Shot
34704 **OASIS** Decca
34415 **OASIS** Stripe Logo
36635 **OBITUARY** End Returns
20964 **OFFSPRING** Smash
33926 **OPERATION IVY** Insane
33871 **OZZY OSBOURNE** Color Tattoos
33119 **OZZY OSBOURNE** Ozzmosis
22580 **PANTERA** Born Again/Burning Faces
33709 **PANTERA** Devil Branded
32977 **PANTERA** Distorted Melting Face
22181 **PANTERA** Foot With Spikes
35791 **PANTERA** Small Snake Skeleton
35487 **PANTERA** Snake Photo
33000 **PEARL JAM** Burning Semi Truck
22242 **PEARL JAM** Puppet
32999 **PEARL JAM** Target Logo/ Wrench
34619 **PENNYWISE** Logo In Rectangle
34621 **PENNYWISE** Red "P" Circle Logo
36825 **PHISH** Madison Square Garden '96
33332 **PHISH** Rainbow Fish Logo
14538 **PINK FLOYD** Atom Heart Mother
11098 **PINK FLOYD** Darkside
14912 **PINK FLOYD** Diver
13293 **PINK FLOYD** Hammers
36523 **PINK FLOYD** Metal Heads
15209 **PINK FLOYD** Screaming Head
36057 **PINK FLOYD** Time
13450 **PINK FLOYD** Wall Collage
35379 **PORNO FOR PYROS** Oh My God
36798 **PRESIDENT OF U.S.**Ghost Town
33341 **PRICK** Clown
34950 **PRIMUS** Elephant Flying Over Bridge
35241 **PRIMUS** Huge Screaming Face
32124 **PRIMUS** Toy Boats Cd Cover
35792 **PRONG** Big Symbol/Small Symbol
36445 **PSYCHOTICA** Logo
33930 **QUEERS** Next Stop Rehab
36553 **R.E.M.** '95 Tour Star
36548 **R.E.M.** Band Car Photo
36164 **R.E.M.** New Adventures In Hi-Fi
36480 **R. A. MACHINE** "E" Logo/Star
16946 **R. A. MACHINE** Bottle
20701 **R. A. MACHINE** System Sucks
30839 **R. A. MACHINE** Working Woman
33898 **R. A. MACHINE** Yearning
17644 **RAMONES** Cbgb Photo/Guitars
32736 **RAMONES** Four Faces
36099 **RANCID** Liberty Spike
21166 **RANCID** Mohawk
21559 **RANCID** Radio Radio Radio
33901 **R. H. C. PEPPERS** Drop The Soap
33048 **R. H. C. PEPPERS** No Friends
32121 **R. H. C. PEPPERS** One Hot Minute
32730 **R. H. C. PEPPERS** Photo
33912 **ROLLING STONES** Stripped Lp
20397 **ROLLINS BAND** I'm A Liar
36428 **RUSH** Howling Wolf
11100 **RUSH** Star With Man
36483 **RUSTED ROOT** Kid Back
36484 **RUSTED ROOT** Organic Monkey
36101 **S. TREES** Screaming Sickle
35390 **SCREECHING WEASEL** Bogada Lp
18605 **SEPULTURA** Chaos A.D. Lp Cover
35835 **SEPULTURA** Logo Roots
33595 **SEPULTURA** Roots
35836 **SEPULTURA** Wonderful World *
36168 **SEVEN MARY THREE** Logo
36070 **SEX PISTOLS** Anarchy In The Uk
11009 **SEX PISTOLS** Save The Queen
32439 **SILVERCHAIR** Frog On Hotrod
33311 **SILVERCHAIR** Surf Ogre
32298 **SIX FEET UNDER** Haunted
34523 **SKINNY PUPPY** Dog/Skeleton
20949 **SKINNY PUPPY** Meek-Tweek Baby
36096 **S. PUMPKINS** Vegas Ribbon Logo
36105 **SOCIAL DISTORTION** 1945 Lp
36107 **SOCIAL DISTORTION** Heaven / Hell
34755 **SONIC YOUTH** Bomb Pop
34817 **SONIC YOUTH** Dancing Kids
34756 **SONIC YOUTH** Grunge Doll
20910 **SOUNDGARDEN** Black Hole Sun
22590 **SOUNDGARDEN** Group Photo
28230 **SOUNDGARDEN** Key Logo
21167 **SOUNDGARDEN** Kickstand
18679 **SOUNDGARDEN** Super Unknown
35417 **SPACEHOG** Logo
35659 **SPONGE** Wax Ecstatic Lp Cover
13805 **S. RAY VAUGHAN** Airbrush Photo
11105 **STEVIE RAY VAUGHAN** In Step
36535 **STEVIE RAY VAUGHAN** W/Guitar
36516 **S. TEMPLE PILOTS** Square Logo
17167 **SUBHUMANS** Rats Lp Cover
36173 **SUBLIME** Joint And Skunk Buds
21783 **THE CROW** Brandon Photo
36536 **THRILL KILL KULT** Knife In Fist
35387 **TILT** Play Cell Lp Cover
33309 **TOADIES** Eat More Toads
33310 **TOADIES** Toadie Devil
33895 **TOOL** Embrace
22584 **TOOL** Medicine Twins *
20407 **TOOL** Pyramid
15276 **TOOL** Tool Wrench
36567 **TRAINSPOTTING** Choose Life
36565 **TRAINSPOTTING** Logo
22212 **TYPE O NEGATIVE** Black #1
35825 **TYPE O NEGATIVE** Casket Crew
36633 **T. O NEGATIVE** Liberation Of Vinnland
35826 **TYPE O NEGATIVE** October Rust
32148 **T. O NEGATIVE** Suspended At Dusk
29046 **VAN HALEN** Atomic Punk/Logo
22282 **VAN HALEN** Balance Cd Cover
35418 **VAN HALEN** Humans Being/Hand
30882 **VAN HALEN** Woman And Children
29041 **VANDALS** Puking Guy
36098 **VANDALS** The Quickening
34821 **VOODOO GLOW SKULLS** Logo
34822 **V. GLOW SKULLS** Ogre Biker
36439 **WEEZER** Name Logo/Rock Music
22610 **WHITE ZOMBIE** Astro Creep
33269 **WHITE ZOMBIE** Grease Paint
33587 **WHITE ZOMBIE** Purple Wrestler
31925 **WHITE ZOMBIE** Robot
33586 **WHITE ZOMBIE** War
35845 **WHITE ZOMBIE** Went To Hell
32336 **WU TANG CLAN** Logo *

***FEATURES ILLICT WORDS AND/OR SCENES**

13718 NIRVANA
Silver

33667 NIRVANA
Gold Leaf Kurt

31334 NIRVANA
Smiley Face*

36210 NO DOUBT
Band Photo

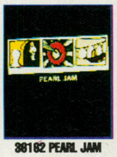
36517 NOFX
Blue Logo/Driving

32574 OASIS
Union Jack

36113 PANTERA
Sitting Photo/Snake

36340 PANTERA
Skull & Snake

36531 PEARL JAM
Gremmie Surfer

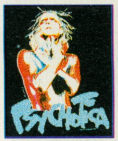

36162 PEARL JAM
No Code/3 Panel

36161 PEARL JAM
Witchcraft Wheel

34620 PENNYWISE
Name Logo In Red

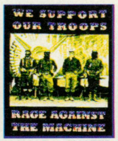
36524 PINK FLOYD
Pulse Lp Cover

36799 PRES. STATES
Rainier Logo/Photo


35852 PSYCHOTICA
Patrick Photo

36479 R. A. MACHINE
"E" Logo/Bummed Out

34569 R. A. MACHINE
Evil Empire Lp


34953 R. A. MACHINE
Rebel Troops Photo

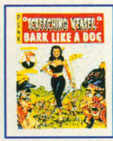
11044 RAMONES
Presidential Logo

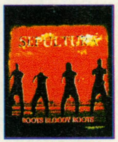
36100 RANCID
11Th Hour

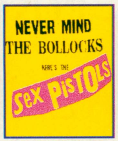
34354 RANCID
Out Come The Wolves

36427 RUSH
Test For Echo

35828 RUSTED ROOT
Cruel Sun


36494 S. WEASEL
Bark Like A Dog

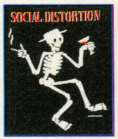

33597 SEPULTURA
Bloody Roots


22297 SEX PISTOLS
Never Mind Bollocks

35820 SLAYER
Silver Logo

33889 S. PUMPKINS
"Zero"

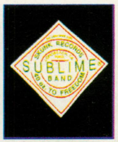
33888 S. PUMPKINS
Bar Code Vertex

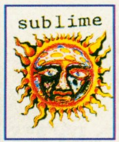

36442 S. DISTORTION
Skull Logo

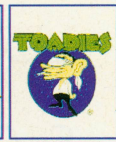
36106 S. DISTORTION
Smiley Face

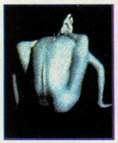
36165 SOUNDGARDEN
Down On The Upside

36387 S. T. PILOTS
Oval Logo


36172 SUBLIME
Tabasco Logo


36171 SUBLIME
Logo/Sun


36346 TOADIES
Firing Squad

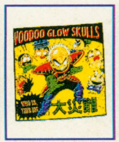

36782 TOOL
Logo/Contortionist

36520 TOOL
Smoke Box/Aenima

35823 T. O. NEGATIVE
Vinnland

35796 T. O. NEGATIVE
Christian Woman*

36538 VAN HALEN
All Van Halen Lp's


35569 V. G. SKULLS
Who Is...

35843 WHITE ZOMBIE
Horn Devil

35844 WHITE ZOMBIE
Super Sexy Swingin

VISA, MASTER CARD AND DISCOVER ACCEPTED CALL (612) 942-7574 OR USE ORDER FORM ON NEXT PAGE

ROCKABILIA

FLAGS $11
FULL COLOR MADE WITH QUALITY NYLON MATERIAL

36668 **BAD RELIGION** Cross
33634 **BIOHAZARD** Band Photo
33615 **BOB MARLEY** Live
33618 **C. CORPSE** Bleeding
33648 **DEICIDE** Group Photo
33644 **DOORS** Portrait
33658 **F. FACTORY** Demanufacture
35326 **I. MAIDEN** Chained Eddie
35325 **IRON MAIDEN** X-Factor
33656 **JIM MORRISON** Jim Live
33624 **JIMI HENDRIX** Sweet Angel
33628 **J. HENDRIX** Experience
33653 **LED ZEPPELIN** Stairway
33642 **LED ZEPPELIN** Swan Song
33619 **L. OF AGONY** Band Photo
33632 **M. HEAD** Jesus Wept
36674 **MEGADETH** Father Vic
36220 **METALLICA** Hetfield Skull
36222 **METALLICA** Master Puppets
36221 **METALLICA** Ride Lightning
33635 **PANTERA** Faces & Flames
33629 **PINK FLOYD** The Wall
36667 **RANCID** Out Come Wolves
33617 **SEPULTURA** Band Photo
35324 **SEPULTURA** Roots
33638 **S. PISTOLS** God Save Queen
36670 **SLAYER** Devine Intervention
33620 **T. O NEGATIVE** Hammergear

LONG SLEEVE T-SHIRTS XL, LG $21

36432 **311** Red & White Logo
32129 **BIOHAZARD** Oval Logo
33891 **BUSH** It's Gavin Photo
21194 **C. CORPSE** The Bleeding
31097 **DEICIDE** Upon The Cross
32131 **DOORS** Morrison Hotel
36637 **FEAR FACTORY** Machines Of Hate
18269 **FUGAZI** Not A Fugazi
20517 **GRATEFUL DEAD** Snow Bears
36436 **GRAVITY KILLS** Explosion
32132 **HOLE** Swirl Logo
33347 **JIMI HENDRIX** Experience
36153 **KISS** Faces In Logo Letters Tye Dye
32974 **LED ZEPPELIN** X-Ray Icarus
33055 **LIVE** Oval Logo
22226 **MACHINE HEAD** Burn My Eyes
32133 **MARILYN MANSON** Blue Face
36790 **MARILYN MANSON** Lightning Logo
21444 **MEGADETH** Dr. Vic
33325 **MINISTRY** Flipped Scar
18274 **MINOR THREAT** Ian With Head In Hands
19199 **NAPALM DEATH** Voodoo Doll
21405 **NINE INCH NAILS** Black Downward
33338 **NINE INCH NAILS** The Becoming
34411 **NO DOUBT** Flames Logo
21523 **OBITUARY** World Demise
32998 **ORANGE 9MM** Driver Not Included
21876 **PEARL JAM** Two Headed Child
36444 **PRESIDENT OF U.S.A.** Mount Rainier
32135 **PRIMUS** Toy Boat
34353 **RANCID** Guy With Mohawk
33596 **SEPULTURA** Bloody Roots
32968 **SKINNY PUPPY** Robot Dog
36787 **SLAYER** I Love Slayer
36103 **SOCIAL DISTORTION** Skellie Logo
33333 **TOOL** Medicine Twins
35827 **TYPE O NEGATIVE** October Rust
35829 **TYPE O NEGATIVE** Vinnland

FULL COLOR POSTERS $6.50

33364 **AC/DC** Ballbreaker
36065 **ALICE IN CHAINS** '96 Group
21649 **BEASTIE BOYS** Group Pointing
35252 **BUSH** Group
35915 **BUSH** Solo Shot Of Gavin
15235 **DOORS** Psychedelic Group
35916 **GARBAGE** Hollywood Star
33037 **GREEN DAY** Insomniac
21078 **GWAR** Blood & Guts Group
34776 **IRON MAIDEN** X-Factor
14571 **JIMI HENDRIX** Burning Guitar
11166 **JIMI HENDRIX** Live
33256 **JIM MORRISON** American Poet
32258 **KISS** History Collage
36259 **KISS** 2nd Comming
13037 **LED ZEPPELIN** Individual Photos
15371 **MADONNA** Nude Pose
33260 **MARILYN MANSON** Group Shot
22012 **MEGADETH** Father Vic.
13717 **METALLICA** 4 Faces
13972 **METALLICA** Against Wall
22011 **METALLICA** I'm Inside You
14791 **METALLICA** Sad But True
14576 **METALLICA** Stage Collage
34777 **MINISTRY** Al & Paul With U.S Flag
22172 **NINE INCH NAILS** Downward Spiral
36508 **NINE INCH NAILS** Silver Logo
17897 **NIRVANA** Group
18563 **NIRVANA** In Utero
22576 **NIRVANA** Kurt Cobain Memorial
33363 **NOFX** Liberal Animation/Cows Eating
34767 **OASIS** Group
21533 **OFFSPRING** Group
36539 **PANTERA** Great Southren Trendkill
11170 **PINK FLOYD** Darkside Of The Moon
33366 **PRIMUS** Group In Penguin Suits
32834 **RAGE AGAINST MACHINE** Live
33531 **R. A. MACHINE** Woman Least Paid
21801 **RANCID** Group In Car
33515 **R.H.C.PEPPERS** Eating Melon
36824 **RUSTED ROOT** Remember
34764 **SEPULTURA** Bloody Roots
18511 **SLAYER** Nuclear Skull
20421 **SMASHING PUMPKINS** Siamese
34774 **S. RAY VAUGHAN** Playing Guitar
17903 **STONE TEMPLE PILOTS** Group
36174 **SUBLIME** Badfish
33520 **TYPE O NEGATIVE** Group
34775 **WHITE ZOMBIE** Songs Of...
34331 **WHITE ZOMBIE** War

ROADIE LAMINATED PASSES $15
ACTUAL PASSES USED BY THE ROADIES AT PAST CONCERTS

19100 **ALICE IN CHAINS** Jar Of Flies
32804 **BIOHAZARD** Clean Up Crew '95 Tour
12351 **BLACK SABBATH** Bloody Sabbath
13310 **DOORS** Hall Of Fame
16885 **G.'N ROSES** Metallica Stadium Tour
16903 **HELMET** Mean Time '92 Europe Crew
32811 **HOLE** Photo Lollapalooza '95 Tour
19259 **IRON MAIDEN** No Prayer On Road
12217 **JIMI HENDRIX** Hall Of Fame
12157 **KISS** Crazy Nights
12220 **KISS** Destroyer
14959 **KISS** The Return Of Kiss '79
14958 **KISS** Revenge World Tour '92
12180 **LED ZEPPELIN** U.S. 1977
32813 **LIVE** '95 Tour Crew
12307 **LYNYRD SKYNYRD** Tribute Tour
16905 **MEGADETH** Countdown Vip
13662 **METALLICA** Ride The Lighting Tour
14096 **METALLICA** Master Of Puppets Tour
16853 **NIRVANA** Never Mind Tour Staff
19106 **NIRVANA** Rest In Peace In Utero
32812 **OFFSPRING** Crew Tour Staff '95
16891 **PANTERA** Vulgar Display '92 Vip
19096 **PEARL JAM** Vs. Tour V.i.p. Pass
16981 **PRIMUS** Staff '92
14968 **RED HOT CHILI PEPPERS** '91-'92
12258 **SEX PISTOLS** Anarchy In The U.K.
12240 **SLAYER** World Sacrafice
19097 **SMASHING PUMPKINS** '94 Tour
14092 **STEVIE RAY VAUGHAN** In Step Vip
16982 **STONE TEMPLE PILOTS** Core Tour
19091 **VAN HALEN** Right Here Right Now

KNIT STOCKING CAPS $15.50
100% ACRYLIC WITH DIRECT EMBROIDERY ON THE FOLD

36542 **311** Black/Logo
36543 **311** Blue & Gray Striped Logo
33699 **ALICE IN CHAINS** Black/Logo
33884 **ANTHRAX** Stomp 442
32402 **BEASTIE BOYS** Green/Logo
32407 **BUSH** Black/Logo
33689 **DEICIDE** Logo
32401 **DOORS** Black/Logo
33705 **FILTER** Black/Logo
32415 **G. DEAD** Navy/Steal Your Face
32664 **GREEN DAY** Black/Logo
34832 **HELMET** Black/Logo
32409 **HOLE** Black/Logo
32403 **JIMI HENDRIX** Black/Logo
36178 **KISS** Red & Black Striped Logo
33125 **KORN** Logo
32405 **LED ZEPPELIN** Black/Logo
32406 **LED ZEPPELIN** Green/Symbols
33694 **MACHINE HEAD** Diamond Logo
32669 **MARILYN MANSON** Black/Logo
36179 **M. MANSON** Striped Logo
32413 **METALLICA** Black/Logo
36797 **METALLICA** Ninja Star Logo
36545 **NIRVANA** Blue & Gray Striped Logo
36180 **NO DOUBT** Blue & Gray Striped Logo
32404 **PANTERA** Green/Logo
33698 **PRESIDENT OF U.S.A** Black/Logo
32410 **PRIMUS** Navy/Logo
36546 **RAMONES** Black/Logo
32412 **RED HOT CHILI PEPPER** Black/Logo
33704 **ROLLINS BAND** Black/Logo
33688 **SEPULTURA** Tribal S
32662 **SILVERCHAIR** Black/Logo
32667 **VERUCA SALT** Black/Logo

WOVEN PATCHES $3 IMPORTED FROM U.K..

13552 **AC/DC** Fly On The Wall
17115 **ALICE IN CHAINS** Logo
22774 **BIOHAZARD** Kid W/ Gas Mask
22776 **DANZIG** Skull With Cross
13733 **DOORS** American Poet
35942 **GRAVITY KILLS** Logo
13389 **KISS** Destroyer
13390 **KISS** Dressed To Kill
13393 **KISS** Rock 'N Roll Over
15005 **L. ZEPPELIN** Remasters/Cover
34797 **M. MANSON** Hand & Logo
34795 **M. MANSON** Logo
21635 **MEGADETH** Vic Bones Chains
12981 **METALLICA** Alcoholica
22756 **METALLICA** Hetfield Design
12983 **METALLICA** Lightning
13554 **METALLICA** Puppets
13559 **MISFITS** Skull
15060 **NIRVANA** Happy Face
21637 **NIRVANA** Kurt Is Dead Portrait
20445 **NIRVANA** Nevermind
34802 **OZZY OSBOURNE** Face
22760 **PANTERA** Flame Logo Pot Leaf
18479 **RAMONES** Logo
34801 **RANCID** Out Come The Wolves
22772 **R. A. MACHINE** Red Fist
18477 **R. A. MACHINE** Man / Smoke
33372 **R. H. C. PEPPERS** Angel
20440 **SEPULTURA** Chaos A.D.
22770 **SEX PISTOLS** God Save Queen
15020 **SLAYER** Crossed Swords
22778 **SOUNDGARDEN** Blk. Sun
22763 **S. TEMPLE PILOTS** Logo
22762 **TOOL** Tool Wrench
20520 **T. O NEGATIVE** Hammergear
35943 **WHITE ZOMBIE** X Head Monster

8 X 10 COLOR PHOTOS $7.50

19855 **AC/DC** Angus & Brian Live
19874 **AEROSMITH** Steve Live Singing
19872 **ALICE IN CHAINS** Layne Profile
19896 **BLACK CROWES** Chris Closeup
19906 **BON JOVI** Jon & Richie Live
19977 **D. LEPPARD** Elliot Giving Salute
22789 **GREEN DAY** Billy Singing Live
22790 **GREEN DAY** Mike Live
22791 **GREEN DAY** Tre Playing Guitar
22785 **HOLE** Courtney Playing Guitar
20092 **KISS** Paul,Gene & Ace Saluting
20110 **L. ZEPPELIN** Original Zeppelin
20149 **METALLICA** Jim & Kirk Live
15417 **METALLICA** Lars Live
20148 **METALLICA** Jim Holding Guitar
20152 **MINISTRY** Jorgensen & Baker
22781 **N. INCH NAILS** Trent Singing
22783 **N. I. NAILS** Trent W/Leg Up
20175 **OZZY OSBOURNE** Live Singing
20183 **PEARL JAM** Eddie & Jeff Live
20189 **P. JAM** Eddie Starring At Crowd
20213 **PINK FLOYD** Roger Closeup
20233 **PRIMUS** Les Clay Singing
20227 **R.H.C. PEPPERS** Group Live
20253 **R.A. MACHINE** Zack With Mic
20259 **RAMONES** Group Live
20292 **SEX PISTOLS** Johnny Live
20294 **SOUNDGARDEN** Chris Singing
20266 **STEVIE RAY VAUGHAN** Live
20303 **S. T. PILOTS** Scott Singing
20351 **VAN HALEN** Group Taking Bow

NECKLACES $11
MADE FROM PEWTER

14501 **AC/DC** Devil
17299 **AEROSMITH** Wings
14803 **BEASTIE BOYS** Logo
21578 **BIOHAZARD** Logo
14927 **CANNIBAL CORPSE** Logo
12672 **DANZIG** Skull
13958 **DEICIDE** Demon
12644 **DEF LEPPARD** Logo
13444 **DOORS** Logo
21328 **GREEN DAY** Logo
12637 **LED ZEPPELIN** Swan Song
22322 **OFFSPRING** Skeleton
12638 **MEGADETH** Logo
13800 **METALLICA** Sad But True
13435 **METALLICA** Logo
17304 **MINISTRY** Scarecrow
36512 **NINE INCH NAILS** Broken "N"
18212 **NIRVANA** Logo
32395 **OASIS** Logo
22315 **OBITUARY** World Demise
22322 **OFFSPRING** Smash
21325 **PANTERA** Far Beyond Driven
21579 **PINK FLOYD** Stoned Heads
13802 **PRIMUS** Logo
14493 **R.H.CHILI PEPPERS** Logo
13301 **RUSH** Star With Man
13959 **SEPULTURA** Tribal S
22317 **SLAYER** Devine Intervention
14603 **SOUNDGARDEN** Badmotor
32394 **S. TEMPLE PILOTS** Logo
12642 **VAN HALEN** Logo

BACK PATCHES $9
COVERS ENTIRE BACK OF JACKET

14410 **AC/DC** Historical
20434 **AEROSMITH** Get A Grip
20432 **A. IN CHAINS** Rooster
32902 **BAD RELIGION** Stranger Than Fiction
32904 **BIOHAZARD** Virus Of Hate
20435 **DANZIG** Thrall - Demonsweatlive
18484 **DOORS** American Poet
21611 **IRON MAIDEN** A Real Dead One
21110 **JIMI HENDRIX** Sweet Angel
22743 **JIM MORRISON** Break On Through
13159 **MEGADETH** Killing Is My Business
22735 **METALLICA** Hetfield Design
13161 **METALLICA** Metal Up Your Ass
32900 **METALLICA** Metallifukinca
14414 **METALLICA** Sad But True
20433 **MORBID ANGEL** Covenant
21622 **NIRVANA** Kurt Cobain Portrait
32906 **NIRVANA** Liquid Metal Man
22749 **NIRVANA** Smiley Face
22740 **OBITUARY** World Demise
22746 **PANTERA** Far Beyond Driven
22729 **PANTERA** Flame Logo With Pot Leaf
18488 **PRIMUS** Clay Figure
13613 **RED HOT CHILI PEPPERS** Logo
32905 **RAGE AGAINST MACHINE** Rebel Nuns
22733 **RAGE AGAINST MACHINE** Red Fist
18487 **RAMONES** Mondo Bizarro
22742 **SEPULTURA** Chaos A.D.
13619 **SLAYER** Crucified Skeleton
20437 **STONE TEMPLE PILOTS** Logo
22739 **TYPE O NEGATIVE** Hammergear

TAPESTRIES $12 HUGE 4' X 4' IN SIZE

17920 **AEROSMITH** Aeroforce One
34483 **ALIEN** Magical Alien Bus
11194 **DOORS** Jim Morrison
14570 **G. 'N ROSES** Flag & Skull
33510 **JIMI HENDRIX** Portrait
14987 **JIMI HENDRIX** With Guitar
11199 **KISS** Destroyer
11202 **KISS** Faces With Makeup
20425 **LED ZEPPELIN** Four Faces
35322 **MARILYN MANSON** Dope Fiend
35323 **M. MANSON** Hand & Logo
21815 **NIRVANA** Cobain Death Cert.
21814 **NIRVANA** Kurt Cobain Memorial
18049 **PANTERA** Group
14596 **PINK FLOYD** Dark Side
18050 **PRIMUS** Group
22257 **SLAYER** Devine Intervention
33512 **SOUNDGARDEN** Logo
18981 **TOOL** Big Wrench
33252 **WHITE ZOMBIE** Monster/Logo

BUTTONS $1 EACH
NUMBER OF DIFFERENT STYLES AVAILABLE FOR EACH GROUP INDICATED

36074 **311** 2 Styles
12557 **AC/DC** 35 Styles
14917 **A. IN CHAINS** 10 Styles
19404 **BEASTIE BOYS** 10 Styles
36071 **BUSH** 4 Styles
12608 **DANZIG** 12 Styles
36076 **FILTER** 2 Styles
12589 **JIMI HENDRIX** 30 Styles
12544 **KISS** Makeup 75 Styles
36073 **KORN** 4 Styles
12545 **LED ZEPPELIN** 55 Styles
12547 **METALLICA** 75 Styles
12592 **MISFITS** 18 Styles
13814 **NIRVANA** 13 Styles
12551 **O. OSBOURNE** 30 Styles
14919 **PANTERA** 5 Styles
14464 **PEARL JAM** 10 Styles
12564 **PINK FLOYD** 22 Styles
21929 **R. A. MACHINE** 5 Styles
12599 **RAMONES** 11 Styles
21935 **RANCID** 5 Styles
12600 **R. H. PEPPERS** 25 Styles
13365 **SEPULTURA** 5 Styles
12552 **SEX PISTOLS** 20 Styles
12578 **SLAYER** 22 Styles
18440 **S. PUMPKINS** 5 Styles
14920 **SOUNDGARDEN** 8 Styles
19431 **S. VAUGHAN** 14 Styles
19428 **TOOL** 4 Styles
12555 **VAN HALEN** 30 Styles

BASEBALL CAPS $19 EMBROIDERED LOGOS & DESIGNS

32982 **311** Logo
36058 **AC/DC** Blue Logo
14768 **ALICE IN CHAINS** Logo
20981 **BAD RELIGION** Logo
14579 **BEASTIE BOYS** Logo
22189 **BIOHAZARD** Brooklyn Logo
33902 **BUSH** M*A*S*H*
34622 **EVERCLEAR** Star Logo
33882 **FACE TO FACE** Name Logo
35474 **FILTER** Logo/Short Bus
35382 **GOLDFINGER** Logo
36481 **GRAVITY KILLS** Alien
13740 **JIMI HENDRIX** Logo
11118 **KISS** Logo
29022 **KORN** Logo
22193 **M. MANSON** God Of F**K
34618 **M. MANSON** Light Bolt
22164 **MEGADETH** "M" Logo
32261 **METALLICA** Metallifunkin
21988 **NIRVANA** Happy Face
22170 **NINE INCH NAILS** Insect
33339 **NIN** Further Down Coil
21995 **NOFX** Logo
36211 **PANTERA** Logo With Horns
17018 **PEARL JAM** Logo
21453 **PENNEYWISE** Logo
34751 **PRES. OF U.S.** Smiley
36108 **RANCID** Out Come Wolves
35245 **R. A. MACHINE** Star
13744 **RUSH** Logo
33124 **RUSTED ROOT** Logo
13738 **SEPULTURA** Third Posse
22531 **SLAYER** Silver Logo
18501 **S. PUMPKINS** Heart Logo
13827 **SOUNDGARDEN** Logo
21184 **S. T. PILOTS** Logo
17845 **TOOL** Logo
35830 **T. O. NEG.** Casket Crew
34823 **V. GLOW SKULL** Logo

HOCKEY JERSEYS $55
ONE SIZE FITS ALL, MADE OUT OF NYLON MESH

33670 **ANARCHY** Punks Not Dead
33681 **BOB MARLEY** Logo With Flag
33682 **C. HILL** Temple Of Boom
33673 **DOG EAT DOG** Crown Logo
33672 **FEAR FACTORY** Logo
33683 **GRATEFUL DEAD** Dancing Bear
33678 **GRATEFUL DEAD** Steal Face
33671 **LIFE OF AGONY** Logo '95
33674 **MACHINE HEAD** Diamond Logo
35662 **METALLICA** Skull $89.50
33676 **M. VOODOO MACHINE** 8 Ball
33675 **NAILBOMB** Commercial Suicide
33669 **OBITUARY** Pile Of Skulls
33668 **SEPULTURA** Tribal S
33680 **WHITE ZOMBIE** Monster Logo
33679 **WHITE ZOMBIE** X-Head

EMAIL US:CRAVE2RB@AOL.COM

EMBROIDERED PATCHES $3.50

34375 **311** Logo
11291 **AC/DC** Logo
14568 **ALICE IN CHAINS** Logo
18972 **BEASTIE BOYS** Logo
22603 **BUSH** Logo
21000 **BUTTHOLE SURFERS** Logo
14567 **DANZIG** Logo
35219 **EVERCLEAR** Logo
34387 **FILTER** Logo
15319 **HELMET** Logo
20480 **JIMI HENDRIX** Logo
11293 **KISS** Logo
35250 **KISS** Ace Solo Makeup
35249 **KISS** Gene Solo Makeup
35251 **KISS** Paul Solo Makeup
35248 **KISS** Peter Solo Makeup
34380 **KORN** Logo
34373 **KMFDM** Logo
36583 **MARILYN MANSON** Hat Logo
22488 **MARILYN MANSON** Logo
36579 **METALLICA** Ninja Star/Logo
13226 **METALLICA** Splash Logo
20999 **MISFITS** Skull
16914 **NIRVANA** Happy Face
20904 **NIRVANA** Cobain '67 - '94
14557 **NIRVANA** Never Mind Logo
36586 **NO DOUBT** Logo
21789 **NOFX** Logo
22602 **OASIS** Logo
14565 **PANTERA** Logo
14555 **PEARL JAM** Stick Figure
34383 **PENNYWISE** Logo
11331 **PINK FLOYD** Logo
14367 **PRIMUS** Logo
35557 **RAMONES** Logo
21788 **RANCID** Logo
17913 **R. AGAINST MACHINE** Logo
14560 **R. H. C. PEPPERS** Logo
14564 **SEPULTURA** Logo
11301 **SLAYER** Logo
17912 **S. PUMPKINS** Logo
13776 **SOUNDGARDEN** Logo
17490 **S. TEMPLE PILOTS** Logo
17910 **TOOL** Logo
34381 **TYPE O NEGATIVE** Logo
34804 **WHITE ZOMBIE** Monster

DECAL MAGIC $3
STATIC CLING 6" X 6" WINDOW DECALS WITH GLOWING COLORS

17369 **AC/DC** Back In Black
21809 **DANZIG** 4th Lp Cover
18368 **DOORS** Group
14945 **G. DEAD** Spiral Bears
32873 **GREEN DAY** Logo
17376 **IRON MAIDEN** Aces High
32880 **J. MORRISON** Flames
32885 **KISS** Not Dead Yet
18370 **LED ZEPPELIN** SwanSong
14101 **MEGADETH** Vic To Hell
18996 **METALLICA** Executioner
16758 **METALLICA** Puppets
13890 **METALLICA** Sad But True
14478 **NIRVANA** Never Mind
17379 **O. OSBOURNE** Tattoos
16755 **PANTERA** Purple Photo
18374 **P. FLOYD** Screaming Head
34344 **PRIMUS** Vine Logo
14944 **R.H.C. PEPPERS** Tattoo
32888 **RAMONES** Group Photo
21803 **RANCID** Mohawk
13880 **SLAYER** Crucified Skeleton
14940 **S. GARDEN** Badmotor
18376 **S. TEMPLE PILOTS** Logo

COLOR STICKERS $2

33423 **311** Logo
14983 **ALICE IN CHAINS** Logo
35432 **BUSH** Group
35394 **KISS** Makeup Faces
32891 **KORN** Logo
21795 **MARILYN MANSON** Face
22288 **METALLICA** Flaming Skull
36504 **NIN** Bronze Logo
20472 **NIRVANA** Kurt Cobain Tribute
17965 **PANTERA** Photo
16624 **PEARL JAM** Stick Figure
17874 **R. A. MACHINE** Logo
12458 **RAMONES** Presidential Logo
21796 **RANCID** Pucking Rocker
15331 **SLAYER** Evil Skull
18725 **S. PUMPKINS** Star/Group
22399 **TOOL** Wrench
32830 **WHITE ZOMBIE** Monster

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WITH OVER 10,000
DIFFERENT ITEMS
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AUTHENTIC PRESS KITS $18
USED TO PROMOTE THE BANDS, CONTAINS BIO,PRESS RELESES, PHOTO & BACKSTAGE PASS

17287 **A. IN CHAINS** '92 History,Photo
33087 **BEASTIE BOYS** Ill Communication
35281 **BUSH** Sixteen Stone,Bio,Photo
14655 **DOORS** Rolling Stone Interview
22573 **GREEN DAY** History,Bio,Photo
12728 **KISS** 1974 First Bio,Photo
12735 **KISS** Dynasty
35856 **KISS** Kiss Unplugged
13075 **LED ZEPPELIN** '69 Bio,Photo
12798 **L. SKYNYRD** Bio,Photo,Legend
22496 **M. MANSON** American Family
35874 **M. MANSON** Smells Like Children
35288 **MEGADETH** Youthanasia
19159 **METALLICA** '93 Live Shit: Binge
20547 **NIRVANA** Historical Bio
35864 **OASIS** Morning Glory
35869 **OZZY OSBOURNE** Ozzmosis
19166 **PANTERA** Cowboys From Hell
19167 **PEARL JAM** '93 Vs. With Itinerary
22498 **P. FLOYD** Division Bell Bio,Photo
17486 **PRIMUS** '93 Pork Soda Bio, Photo
19173 **RAMONES** Mondo Bizarro
36490 **R. A. MACHINE** Time Line
35867 **R. H. C. PEPPERS** Mothers Milk
12797 **SLAYER** South If Heaven
35855 **S. PUMPKINS** Mellon Collie
17576 **SOUNDGARDEN** Badmotorfinger
12776 **S. RAY VAUGHAN** Bio, Photo
17488 **S. TEMPLE PILOTS** '92 Core
33086 **VAN HALEN** Balance

ALL OVER PRINT TEES $21
SPECIFY XL, L DESIGNS THAT COVER FRONT, BACK & SIDES

20563 **AEROSMITH** Face To Face
36493 **BEATLES** Anthology 3 Collage
28058 **DEICIDE** Upon The Cross
21451 **DOORS** Kaleidoscope Photo
31201 **GUNS 'N ROSES** Stage Dive
36791 **IRON MAIDEN** Airplane/Soldier
35240 **IRON MAIDEN** Eddie With Demons
35239 **JERRY GARCIA** A Bowl Of Jerry's
36341 **JIMI HENDRIX** Photo Collage
36478 **JIMI HENDRIX** Face & Flowers
33905 **JIMI HENDRIX** Jumbo Photo
33540 **LED ZEPPELIN** Faces
22184 **LED ZEPPELIN** Stretch Symbols
28054 **L. ZEPPELIN** Wheatfield W/Blimp
28189 **LYNYRD SKYNYRD** Devil
22528 **MEGADETH** Megamachine
20871 **O. OSBOURNE** Photo Montage
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MG: That old-school spirit is central to your new album.

DRAGGE: We always try to make an album that makes us happy and projects what we're feeling at that time in our lives. We don't have one songwriter; we go into our practice room and just jam it out. Seeing bands like the Offspring, No Doubt and Sublime get super-huge made us feel that our scene was being put on display. So we decided to make an album that was strictly for the kids. We said, "Fuck radio, fuck MTV, forget about all that shit, let's make an album that *we* like." That, combined with the other stuff that happened this year, meant that the album would be really aggressive, really raw, hardcore. We went back to our roots and that's where the title comes from.

MG: What first inspired you to pick up the guitar?

DRAGGE: Black Flag's Greg Ginn and Lyle Preslar of Minor Threat. I was into the aggression of Black Flag and the speed of Minor Threat. For me, it's always been about heart, not about how many scales you know. I know a blues scale, a couple of barre chords and some open chords I learned in my high school guitar class. When I pick up the guitar all I want to hear is distortion and speed.

I've sat down with guitar players who can rip through anything but can't play a Pennywise song. It's because they don't have the wrist action. I have a style of playing that's a little more abstract than the average player. I developed it as a kid after I got thrown out of my first band. After that I sat in my room for two months playing T.S.O.L.'s "Superficial Love" for five hours a day, as fast as I could, incorporating all kinds of strumming into it. I played variations of it—fast, faster and double time—and that's how I got the wrist action. I was one of the fastest guys around, but I was only playing barre chords, so I wasn't that special.

MG: And you play very hard.

DRAGGE: It's funny you should mention that because people give me shit about playing with super-light picks, but I have to or I'll break strings left and right. When guys who are playing fast with super-hard pricks trip out on me and call me a sissy, I say, "I hit the strings so hard I *have* to use a light pick."

MG: What kind of equipment do you use?

DRAGGE: I've been using a Mesa Boogie Mark IV for about four years. I use two of them live and that's it. I don't use any effects or Hush units, just an amp splitter. The amp goes through a Mesa Boogie cabinet with 30-watt Celestions and through a Boogie cabinet with 90-watt Black Shadows. The Black Shadows have a tight low end and can handle the chunky high speed stuff. The problem I have with other amps is that they break up on the low end and when you get going really fast they turn into a muddy wall of noise, whereas the Boogie stays super-tight and directed. I'm looking for super-fast chunky attack and smooth high end that isn't brittle, which is where the 30-watt comes in. In the studio I used the Mesa Boogie with 30-watt Celestions and blended the tone with a Marshall Valvestate.

As for guitars, since I'm so big that a regular guitar looks really small on me, Ibanez built me an RG which I call double-extra large. It's a standard guitar with a bigger body and EMG 85 pickups.

MG: Is there a moral to the Pennywise story?

DRAGGE: Yeah. If you're loyal to the people who treat you right, you will be successful. I consider all the guys in the Offspring friends, but the other night when we were hanging out I got a little drunk and said to them, "How are you going to feel in five years when you have millions of dollars in your bank account but no respect?" Personally, I would rather die a poor man with a reputation for honesty and being true to what I believed in.

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- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
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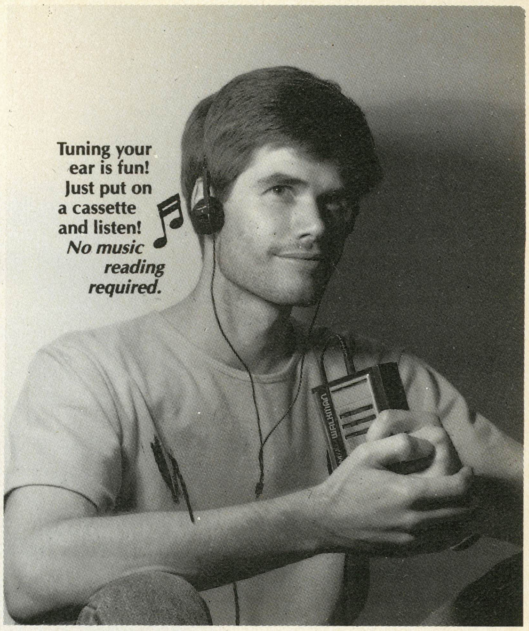

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REDST

ORMRISING

Sammy Hagar gets his planets in order on MARCHING TO MARS

by DAVID HUFF
photography by Ross Pelton

"OH, MAN! LOOK!"

CRIES SAMMY HAGAR FROM BEHIND THE WHEEL OF HIS TWIN Turbo 911 Porsche, stopped at a light in San Francisco. "That little old lady slipped and fell in the street. I'm gonna pull over and help her up."

Hagar is behaving like anything but a callous, arrogant, rock and roll superstar. As he looks on anxiously, a good Samaritan helps the elderly woman to her feet. When the light turns, Van Halen's former frontman slowly drives past to make sure she's all right. Satisfied, he drops into second and motors away.

"I hate to see things like that happen," says Hagar. "Believe me, I know what it's like to feel helpless. I've been dealt that hand before."

Indeed he has.

Hagar has been playing a high-stakes poker game with his career for the last year, beginning on June 16, 1996, when Eddie Van Halen informed him that David Lee Roth was ready to rejoin the band if Hagar wanted out. Hagar graciously folded.

"I'll admit I was a little insecure," says Hagar. "I wondered if I'd regret this decision the rest of my life. Many things crossed my mind, but, over the two weeks that followed, my confidence started coming back. I started seeing the positive side of things. I got over the sick feeling of what those guys had done to me and turned that negative energy into positive, realizing I could do anything I wanted with my music with no strings attached."

Hagar got down to the business of writing music, and began recording his first solo album in 10 years at Sausalito's Record Plant with producer Mike Clink. After three months of hard work, *Marching to Mars* (Track Factory) was finished.

"I was in Van Halen for 11 years," says Hagar, "strictly writing lyrics and arranging melody. I was always working with them trying to make things happen. When I got out of that structure, I was a changed man. I was finally able to take all that frustration, all that knowledge stuck in my heart, and express it on this album."

RED STORM RISI

Hagar recruited several musicians from the Bay Area to contribute. Longtime friend and keyboardist Jesse Harms co-wrote five songs. The Grateful Dead's Mickey Hart was involved on the title track. Starship's Mickey Thomas and Mr. Big's Eric Martin sang background vocals on "Who Has the Right." Huey Lewis and Roy Rogers played harmonica and slide guitar, respectively, on "Little White Lie," the album's first single. Ronnie Montrose, Denny Carmassi and Bill Church, the original Montrose line-up, joined their former lead singer on the rocking "Warmth of the Womb."

Going beyond his circle of Bay Area friends, Hagar was also assisted by Slash, who played guitar on "Little White Lie." He also tapped Brother Cain's Damon Johnson to co-write the stirring "Salvation on Sand Hill," and nabbed funk grandmaster Bootsy Collins for bass-slapping on the spirited "Do It For Free."

" 'Do It For Free' is probably the biggest musical departure for me on this record," says Hagar. "But I'm confident my fans will understand what I'm doing. I believe that in my heart. My audience has always known me to be true and honest. I'm happy to say that not only will this album turn them on, it's going to blow their minds."

Hagar's confidence and enthusiasm spilled over to the labels he approached with his music. After receiving numerous offers, he signed with Track Factory, a joint venture with MCA Records.

"I wanted a label that was a small boutique, like Geffen was when I signed with them in 1981," says Hagar. "I didn't want a label that had three or four projects working at the same time my album was released, then seven more the next month. There wasn't a problem with labels wanting this album. The problem was finding people I knew would stand behind the record once it was released.

"MCA has gotten a bad rap over the years about their ability to push rock acts, but there's a new regime over there," he adds. "I'm impressed with the people they have. They're young, energetic, love music and are chomping at the bit to work this record. It's good to know that these people feel they have something to prove."

That's probably because Hagar feels the same way about himself.

NG

> "When I play, I want a straight sound that's raw and pure. To me, that's when you know the part is right– when it sounds so good that any varnish you put on it later only makes it better."

MAXIMUM GUITAR: When did you start working on *Marching to Mars*?

SAMMY HAGAR: Somewhere around the first of August. I called my drummer, David Lauser, and told him it was time to start writing music for my new album. I wasn't going to let [Van Halen manager] Ray Danniels and Van Halen hang me up for another five minutes. I kept remembering Ray's words to me after I confronted him about Eddie working with David Lee Roth. "Don't close the door. Just wait and this might blow over." I didn't give a damn. I went down in my basement and started writing. Then I called up Mike Clink and said, "Mike, I want you to produce my record." He said he was available and that was it.

MG: Why Mike Clink?

HAGAR: I really dug him. I had worked with Mike on the two new singles I put on my best-of record for Geffen in 1994, "High Hopes" and "Buying My Way Into Heaven." I even tried to get Mike to do the *Balance* album. He spent a month with us while we were working on songs, but Eddie and Al didn't like his sound, so we ended up getting Bruce Fairbairn.

MG: You booked yourself into the studio just about six weeks after you started writing songs for your new record. Were you finished writing an album's worth of material?

HAGAR: Yes, I was. I was writing two or three songs a week. I would send new songs to Mike every few days. In one week, I finished and demoed out "Do It For Free" and "Kama" and shipped them off to him. Then one night, I got inspired and wrote "I'm Stoned" and sent it to Mike the next day.

MG: Did you write any of the songs from *Marching to Mars* while you were still in Van Halen?

HAGAR: Five of them. There's "Little White Lie," the first single. "Amnesty is Granted" was already written, and Meatloaf recorded a version of it. "This Time" is a song that's only going to appear on the Japanese version of the album, and there was "Warmth of the Womb" and "Both Sides Now."

MG: Did Eddie ever hear any of these songs?

HAGAR: In one of our last meetings, I played him "Warmth of the Womb." He said, "Oh man, that's the baddest-ass tune you ever wrote. It's a lot better than that 'High Hopes' bullshit." I told him thanks, and that I thought "Warmth of the Womb" would be good for Van Halen.

MG: How did you reunite the original Montrose line-up to play on that song?

HAGAR: When I heard the song in my head, I knew I needed an acoustic guitar on one part, and I'd play the electric when it kicked in. I thought it would be really cool for Ronnie to play the acoustic part. He's a very good acoustic player, and it was something that never got explored in Montrose. Ronnie has this great ability to flat pick, or finger pick, on acoustic guitar. He's fallen back a little bit as a guitarist because he hasn't kept up with people like Eddie Van Halen, Steve Vai or Joe Satriani. But, in comparison to Jimmy Page or Ritchie Blackmore, the guitarists he was compared to in his day, he is as good, or better, than they are now.

Denny Carmassi, who was playing drums for me on the song, didn't think Ronnie would do it. When I called Ronnie up, he was totally cool about the idea—then I knew I had to call [*bassist*] Bill Church up as well. I knew Bill would hassle us, embarrass us, and make everyone laugh at the same time. He did all of that and more.

MG: Was this the first time you had all played together since the *Paper Money* tour in 1974?

MARSNEEDSREDGUITARS

WHEN SAMMY HAGAR hits the road this summer, he'll be playing three different types of Washburn guitars. For most of the show, Hagar will be playing a Washburn Magnum Rocker: either an MR400 featuring a semi-hollow mahogany body with sound chambers, signature f-hole designs and two Duncan P-90 pickups, or an MR450, which has the same specifications as the MR400, except the pickups are humbuckers instead of P-90s.

For the acoustic-oriented songs, Hagar will strap on a Red Rocker 300, an acoustic-electric featuring a mahogany body with acoustic sound chambers, mahogany neck, rosewood fretboard and a Duncan P-90 pickup in the neck position. There is also a Fishman Matrix transducer mounted in the Washburn "butterfly" bridge, which provides "acoustic" tones.

"Sammy will be playing guitars that came directly off the production line," says Washburn's Carl Schlacher, who co-designed the guitars with Larry English and Hagar. "Sammy was a stickler about the neck specs. We actually changed our CAD (computer-assisted design) program to specifically match his specifications. Sammy was also adamant about the kind of pickups he wanted. Other than that, the hardware and everything else is pretty much industry-standard stuff."

—David Huff

"Watching Eddie perform was a joy for me. I couldn't help but marvel at his playing."

HAGAR: Yes, and it was really cool. I showed up late at the Record Plant because I had been at a funeral that day. When I walked into the recording room and put on my guitar, Bill said to me, "You ready? One, two, three, four!" They launched into "Rock Candy," and I started laughing. We did the whole song and it was really fun. When we recorded "Warmth of the Womb," Ronnie had his part totally together. He did an electric part, his acoustic part, and I did an electric part and also some guitar echoing on the song later in the studio. Ronnie even rearranged the solo I had written and made it a little longer. I had gone home when he did that part, but when I heard it the next morning, it sounded great and we kept it.

MG: After all those years with Van Halen, did any of Eddie's guitar playing rub off on you?

HAGAR: A little bit, but I never copied his style. I would never use hammer-ons because he literally invented that style. His musicianship on guitar definitely rubbed off and made me a better guitarist. I learned a lot from his chording, positioning and touch technique.

MG: As a guitarist, was it ever frustrating being in a band with one of the greatest, most innovative players in guitar history?

HAGAR: Actually, it was the opposite. Watching Eddie perform was a joy for me. I couldn't help but marvel at his playing.

MG: Did it ever bother you that you didn't play much guitar on any of the Van Halen albums?

HAGAR: I was fine with it. The way Eddie plays guitar, and the way he approaches song structure, leaves no room for another guitarist. The way he approaches the rhythm chord changes and so forth is so different from what I would do. It would have been necessary for me to sit down and try to learn what he was doing. The band was truly a trio with a frontman. Because of that, you just can't put two or three guitar players in the mix. It wouldn't work, because you don't need another style. What you need is a great singer and some great lyrics. That's what I saw as my job in Van Halen.

MG: Were you able to keep your chops up over the years?

HAGAR: Sure. When we'd go out on tour, I'd have my guitars and amp with me, and I'd warm up on them before gigs. Sometimes I'd play for hours or just a few minutes, but I was always playing guitar. I'd even warm up with Eddie at times.

MG: Is being a guitarist for you, by nature, secondary to being a singer?

HAGAR: When I was a solo artist, I developed a style to deal with that problem. When you're playing and singing, you have to concentrate on staying in tune, hitting the right chords and keeping your rhythm right while you sing. You can make one secondary to the other, but I always tried to make them both equally important. On "Three Lock Box" and "I Can't Drive 55," I'd sing and then play a riff. I did it on my new album with "Little White Lie." I'd play the breaks, sing, play the music again, then sing. Any guitarist that sings will tell you the same thing. It's difficult to really get into singing a part when you have to concentrate on playing guitar.

MG: How much guitar did you play on *Marching to Mars*?

HAGAR: Almost the whole album. Damon Johnson played one of the parts on "Salvation on Sand Hill." Michael Landau played one of the intro parts on "Kama." Roy Rogers played the slide dobro part on "Little White Lie." And of course Ronnie played, too. I played somewhere on every song. I did most of the solos, except

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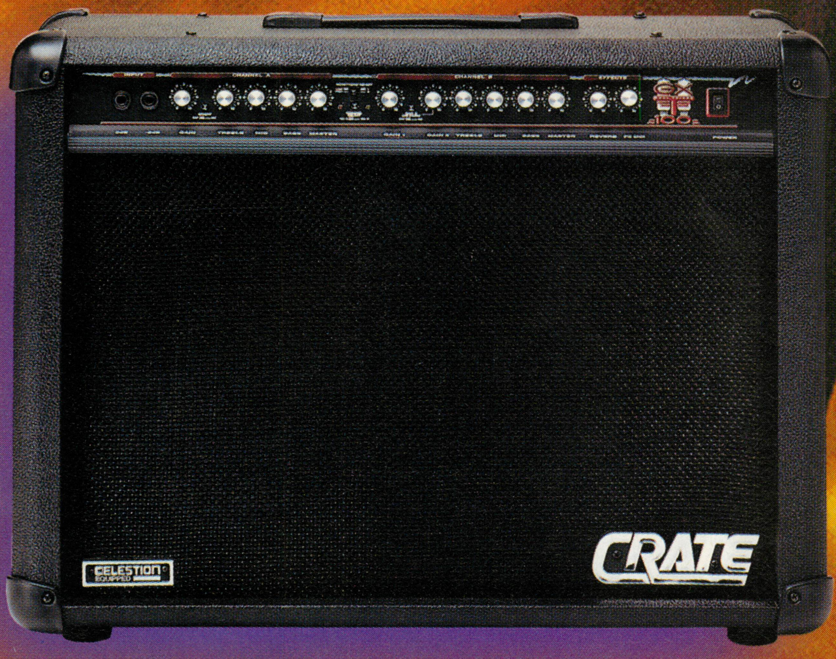

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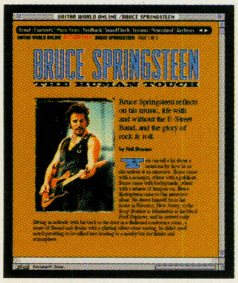
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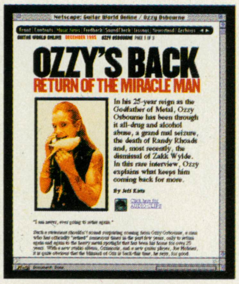
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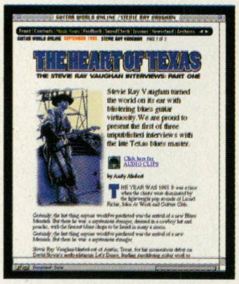
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for the one Ronnie did, and 99 percent of the rhythm parts.

MG: What did Slash contribute to the album?

HAGAR: Slash played great, but we were only able to use a couple of his parts. I would have loved for him to play more on this record, but he was in Europe when we were recording. I love the way he plays. While Mike Clink was mixing the album in L.A., Tim Sexton, from the label, had an idea to put a little more electric guitar in the beginning of "Little White Lie." Since I wasn't sure if it was going to work or not, I didn't want to fly all the way down from San Francisco and try it. Mike suggested calling Slash. Those two have a great relationship dating back to Mike's work with Guns N' Roses. Slash came down and played all kinds of guitar on this song. He played on it from beginning to end, but we only used a little because Tim's idea didn't work. The electric guitar part made the song a different arrangement than I wanted it to be.

MG: As a guitarist, who are your primary influences?

HAGAR: David Gilmour from Pink Floyd and Eric Clapton are my two favorite guitar players. David Gilmour's solo on "Comfortably Numb" is one of the greatest solos of all time. Eric Clapton's work with John Mayall and the Bluesbreakers is something else. His work on "Have You Heard About My Baby," was just so expressive. "Outside Woman Blues" has a killer guitar solo.

MG: What guitars did you use on this album?

HAGAR: I mainly used my new Washburn guitar, which has a semi-hollow body, and my Red Rocker electric-acoustic for a clean sound. I used my old Cabo Wabo Washburn Strat and my Guild and Taylor acoustic as well. I had all my guitars in the studio with me—Strats, Les Pauls, Teles and even an Ernie Ball EVH. I didn't use them all because I was so comfortable with the new Washburns. They had all been made specifically for me during the *Balance* tour, even the Seymour Duncan pickups. The guitars were totally custom built. The neck was made the way I wanted it. I worked with Larry English and Carl Schlacher at Washburn throughout the *Balance* tour. They'd send me guitars and I'd send back specifications. I wanted the guitars to feel good in my hands when I picked them up. I wanted to be able to say, "Yes, this is my guitar!" I like a little more bite, a little more bottom end to my sound. Seymour Duncan kept on rewinding the pickups until I went "Wow, there's my sound!" It sustains, yet it's clean.

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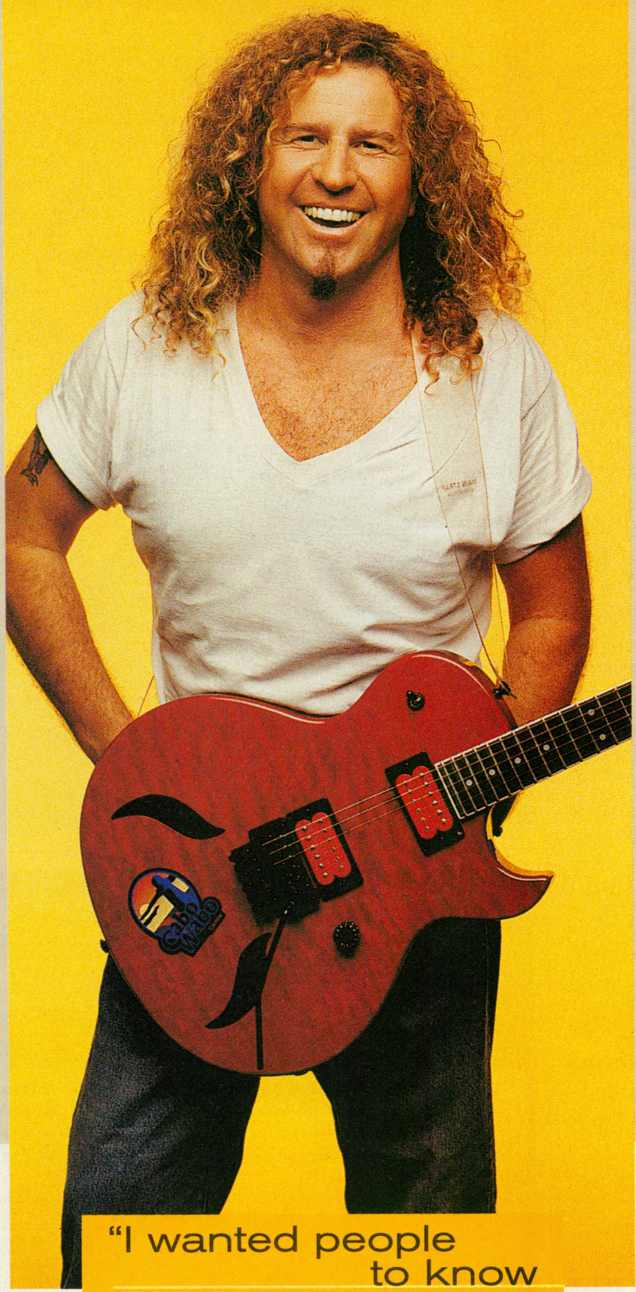

"I wanted people to know I was an artist."

MG: And your amps?

HAGAR: I had five different Marshalls, a Peavey 5150, an old Ampeg, some old Fenders and, for the clean stuff, my old Music Man. Mainly, though, I used a new amp called the Hound Dog. It's this little wooden shoebox looking thing. It sounds phenomenal. I did all the loud solo parts and the heavy rock sounds on guitar with that little Hound Dog.

MG: What effects did you use?

HAGAR: I don't use many effects. On "Do It For Free," I used a Tele with a Cry Baby through the Music Man. When Mike mixes, he may put a little echo on, maybe a little flanging or something. When I play, I want a straight sound that's raw and pure. To me, that's when you know the part is right—when it sounds so good that any varnish you put on it later only makes it better. I know people will disagree with me. Eddie doesn't do it this way. He's a great guitarist, so I can't argue with the way he does things. But for me, I want to play a part that fits into a song and reflects my self-expression, pure and clean. If you put echo on it first and it makes the song sound really cool, I have found out that I end up playing more to the echo than to the song. It's putting the cart before the ox.

MG: Did you ever give Eddie any suggestions for guitar playing?

HAGAR: Absolutely. We never had a problem with that. For instance, on the intro to "Right Now" where he comes in with that big clean guitar, that was totally my idea. I would ask him to play solos certain ways sometimes, but not always. Eddie pretty much had his act together when it came to playing.

MG: Do you think *Marching to Mars* would have been the new Van Halen album had you still been with the band?

HAGAR: If Eddie and I would have had the great relationship that we had during the making of *5150*, *OU812* and *For Unlawful Carnal Knowledge*, then, yes, a lot of this could have been the best Van Halen record ever. It would have been interesting to hear their input on this album.

MG: Were any of the songs you wrote inspired by incidents you had with Van Halen when things were getting intense?

HAGAR: "Do It For Free" was inspired by a run-in I had with Alex. During the *Twister* project, I found out that "Between Us Two" was being pulled and I thought a decision had been made to put it on our next album. When I confronted Ray Danniels with my suspicion that he wanted to use it on the greatest hits package, and he said yes, I was so mad I stopped everything and went home. They tried to get me back to do the *Twister* video and re-sing the ballad. In my head, it was coming to the point that I was about to quit the band.

MG: But you came back.

HAGAR: We had a band meeting and they asked me what I wanted to do for the next five years. I said, "I'd like to *not* do a greatest hits record. I'd like us to make a new record in June, have it ready by October for a Christmas release and tour the first part of the year. That's almost a two-year cycle. After that, I'd like to do another Van Halen record and tour South America and other places we've never been. Then I want to reevaluate what I want to do, because, at some point in my life, I want to do another solo record."

They started screaming things like, "You'll be in your fifties by then! We'll be in our late forties! You're crazy if you think you can do another solo record." I looked at them calmly and said, "Well, I'd like to." They said, "If you want to be in this band, you have to say right now that you will never do another solo record." I said, "I will not say that. I can't even tell you if I'll be in this band tomorrow. I can't tell you anything." Then Eddie said, "See, you never want to commit!"

I said to Eddie, "I've been in this band for 11 years. You know damn well that I don't make plans. I do one thing at a time because that's the way I am. I don't know what's going to happen two, three years down the road. But I can tell you from my heart and soul that at this moment I want to be in this band for the rest of my life. I want this band to stay together longer than the Stones. I want Van Halen to be the biggest band that ever lived in rock history, and I want to be a part of it."

Then Alex jumped up and said, "So you're doing it for the money!" I shook my head and said, "Do it for the money? Are you crazy?" He then shot back, "Okay Sammy, would you do a solo record for free?" I told him I damn sure would do one for free, and then he said, "Okay then, give *us* the money." I stared at him with a "fuck you" look, and it seemed like Al wanted to fight me. Then he left the room. Eddie, all choked up, said, "Sammy, go outside and tell Al you're sorry. He just wants you to be a brother."

I told Eddie I was a brother and that I'd go outside and talk to Al. I went out and we hugged. I told him I was sorry I got pissed off, and we talked some pretty soulful stuff. We buddied back up again, hugged once more, and that was it. I ended up saying I'd never do a solo album again. I told Ray I'd re-sing "Between Us Two" for the greatest hits record. I swear to God I was trying to keep this band together. It ended up being the last band meeting we'd ever have.

MG: Were you concerned that your confidence in this album could turn into arrogance?

HAGAR: No. This was almost like an out-of-body experience for me. Listen, you can't capture magic every time you make music. For some reason, it happened on this record because I really had my heart and soul into it. I don't want to act like I'm too clever and say, "Yes, I did a really honest record."

MG: I understand you financed this whole record out of your own pocket.

HAGAR: I spent $480,000 of my own money. It was the best investment I've ever made.

MG: Since you financed the record yourself, did you set up any criteria record labels had to meet in order for them to be in the running?

HAGAR: When they heard demos and rough tapes of songs, I wanted to know if they got it. That was the first criteria. Everybody got something out of the songs, but they all got "Who Has the Right." They all said it was a smash. A lot of people got "Kama." Whoever listened to the music had to agree with what I felt in my heart, and I wasn't thinking that way for ego reasons.

MG: What were you wanting people to understand?

HAGAR: That Sammy Hagar isn't "I Can't Drive 55" anymore. I wanted this record to be done with class and not have people say, "Well, he was with Van Halen, so he's big. We'll sign him, throw the album out, and make a bunch of money." Everyone knew I was worth money. I wanted people to know that I was an artist. I had completely reinvented myself, and I wanted the label people to build a new career for me around that. I wanted them to make three or four records with me, not just one smash album where they make a lot of money and then forget you exist afterwards.

MG: How did you reinvent yourself?

HAGAR: I just changed musically. This is a different record from anything I ever made before. I never wrote songs like these before. I never got the chance to make a song like "On the Other Hand" or "Kama."

All those years I was in Van Halen, I wasn't free to do anything outside the group because of the Van Halen brothers' paranoia. I was always working with them trying to make things happen. Finally, after everything went down, I was able to use all the knowledge that I had stored in my heart and mind. I'm telling you, today I am a totally different person in every aspect from those 11 years I spent with the band.

MG: In what ways?

HAGAR: I'm in love and just all-around happy. Professionally, I've always had confidence and ability. For the first time in my career, I undertook an album project where I had no record company, no manager or anyone else to get in the way while I made music. I did exactly what I wanted to do. I surrounded myself with new people and some old friends. We wrote, we played, we jammed, we recorded. I just pray I have the opportunity to do this again in my life. ◼

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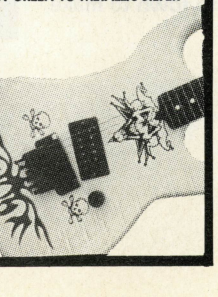

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digging up bones

Excavating the prehistoric gear collection of Dinosaur Jr's J Mascis.

by Chris Gill

photography by John Soares

THERE'S NO SIGN of life as I stomp through the snow towards the front door of "Bob's Place." Peering through the house's front window, I spy a goldtop Gibson Les Paul, a Martin D-21 acoustic and a Fender Super Champ, along with piles of vinyl albums, scattered Remo drum heads and other musician-related ephemera. This is obviously the right place, but J Mascis, the mellow indie-rock slacker guitar hero and mastermind of Dinosaur Jr, is nowhere to be found.

Knocking on the door, I am startled by vicious barking and the sight of a stocky bulldog making its way towards me. Suddenly, the bulldog bounds through a doggie door and jumps at my legs. I scream in anticipation of being eaten alive, but instead of sinking his sharp teeth into my calves, the dog starts licking my boots. At that moment, a dark Bronco pulls up the driveway and a familiar-looking figure hops out of the car.

"Welcome to Bob's Place," says J Mascis as he walks towards the house. "I see you've already acquainted yourself with Bob." Mascis unlocks the door, and we all go inside.

"Sorry, I'm late," he apologizes. "The electricity and phone have gone out, and I had to go into town to make some calls."

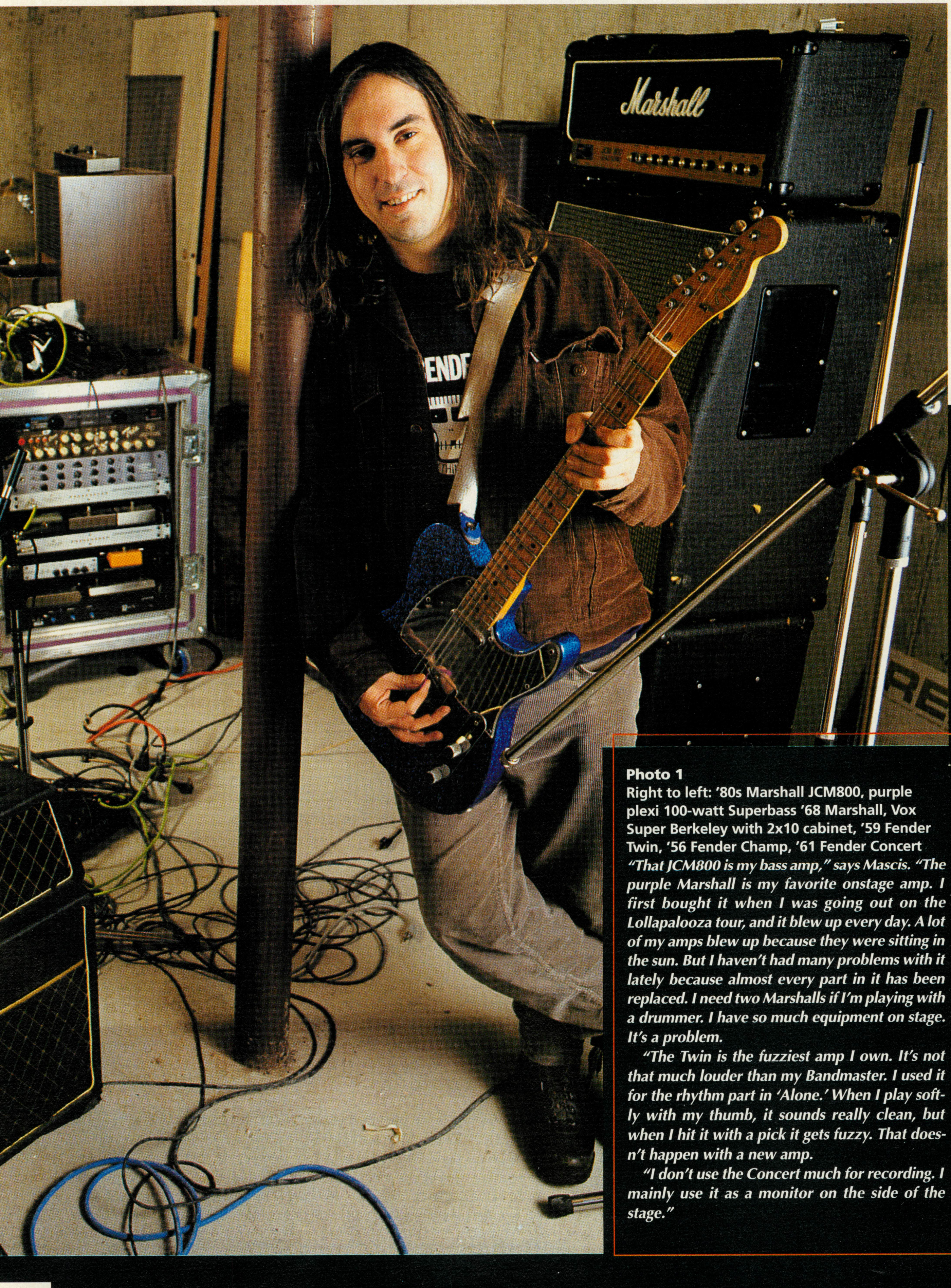


Photo 1
Right to left: '80s Marshall JCM800, purple plexi 100-watt Superbass '68 Marshall, Vox Super Berkeley with 2x10 cabinet, '59 Fender Twin, '56 Fender Champ, '61 Fender Concert

"That JCM800 is my bass amp," says Mascis. "The purple Marshall is my favorite onstage amp. I first bought it when I was going out on the Lollapalooza tour, and it blew up every day. A lot of my amps blew up because they were sitting in the sun. But I haven't had many problems with it lately because almost every part in it has been replaced. I need two Marshalls if I'm playing with a drummer. I have so much equipment on stage. It's a problem.

"The Twin is the fuzziest amp I own. It's not that much louder than my Bandmaster. I used it for the rhythm part in 'Alone.' When I play softly with my thumb, it sounds really clean, but when I hit it with a pick it gets fuzzy. That doesn't happen with a new amp.

"I don't use the Concert much for recording. I mainly use it as a monitor on the side of the stage."

digging up bones

Bob's Place is Mascis' idyllic bachelor pad, nestled deep in the woods outside Amherst, Massachusetts. Mascis recorded most of Dinosaur Jr's new Reprise album, *Hand It Over,* in the basement of this house, where he also keeps his sizable collection of guitars, amps and pedals. One tiny room houses a 24-track recorder, a wall-to-wall mixing console, a Tascam DA-88 digital multitrack and a couple racks of compressors, reverbs and other outboard gear, and the rest of the house is filled with sundry musical instruments. Upstairs, a pair of vintage keyboards—a Mellotron and a Memorymoog—rest next to an upright piano, and Kraftwerk's *Computer World* album is lying on the piano bench. Is Mascis contemplating cashing in on the burgeoning techno craze?

"Nah," he assures me. "I used the Mellotron to make the flute sounds on 'Alone,' and I got the Moog because I think they're cool."

One listen to *Hand It Over* shows that Mascis still enjoys wreaking havoc with a guitar and a cranked-up amp. The songs "I Don't Think," "Nothin's Goin On" and "Loaded" burn with Mascis' characteristic crunch rhythms and caterwauling leads.

What is the secret behind those meltdown tones?

"I used a tweed Fender Deluxe amp a lot," he explains. "It's a '56 with three inputs instead of four like on the later models. I was looking a long time for one, and I tried out a bunch but they never sounded how I thought they should. This one is pretty cool. I don't use the Deluxe much for leads, though. That's mainly a Fender 3x10 Bandmaster, a tweed Twin or my purple plexi '68 Marshall 100-watt Superbass head."

On "I Don't Think," perhaps the album's most potent track, Mascis ran a '59 Gibson Les Paul Junior through a Fender Super Champ—"a backstage metal amp"—for the rhythm part and plugged a '61 Gibson Les Paul/SG Junior into the Bandmaster for the solo.

"The Meatball is on almost every song," he adds. "It's a crazy distortion box that's made by this company called Lovetone in England. Kevin Shields [of My Bloody Valentine] turned me on to them. I use it for everything from slight overdrive to full fuzz."

Mascis explains that he started amassing his gear collection, which consists of more than 30 guitars, a virtual Hadrian's wall of amps and several dozen pedals, so he could create a lot of different sounds on his records. However, he's not fond of new guitars because, he says, "Everything new I've tried doesn't cut it—even the reissues. I don't know why they never go all the way with the reissues."

Before we venture into the basement for a guided tour, Mascis mentions that he has recently added to his guitar family: "This has been a big guitar week for me. I dropped a lot of money. Daddy's Junky Music opened a new store in Boston for all their vintage stuff, and I've just bought two guitars from them—a blue Fender Jaguar with a blue headstock and a Gibson ES-330."

As we walk down the stairs, we are joined by Bob, who is panting only slightly louder than I am as we prepare for the gear orgy that is about to ensue.

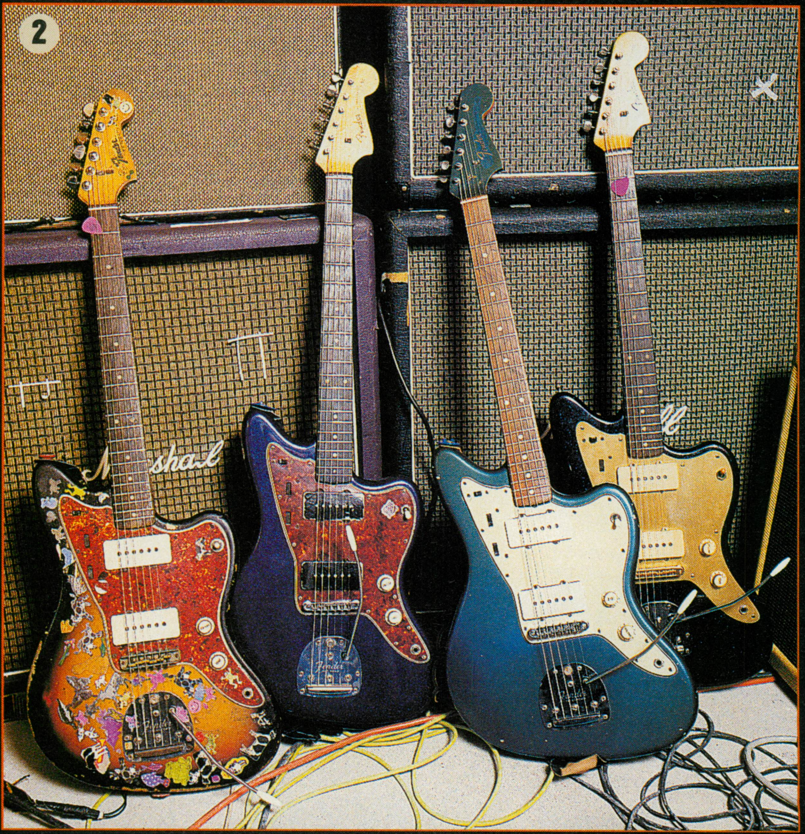


Photo 2 –FENDER JAGUARS

left to right: '65 sunburst, '62 blue/tortoise pickguard, '65 Lake Placid Blue/white pickguard, '59 blue/gold-anodized pickguard

"The '65 sunburst Jazzmaster was my first guitar. I got it when I was 18 from Slimy Bob, who had a store in Connecticut called Slimy Bob's Guitar Rip-Off. It has always been my main guitar, although now I'm starting to use my Telecaster more. I've built my sound around it.

"I only use Fender guitars on stage. That's what I started with. Plus I never like to play leads on Gibsons. They're too easy to play, and you can only get one cool sound out of them."

Photo 3–GIBSON LES PAULS

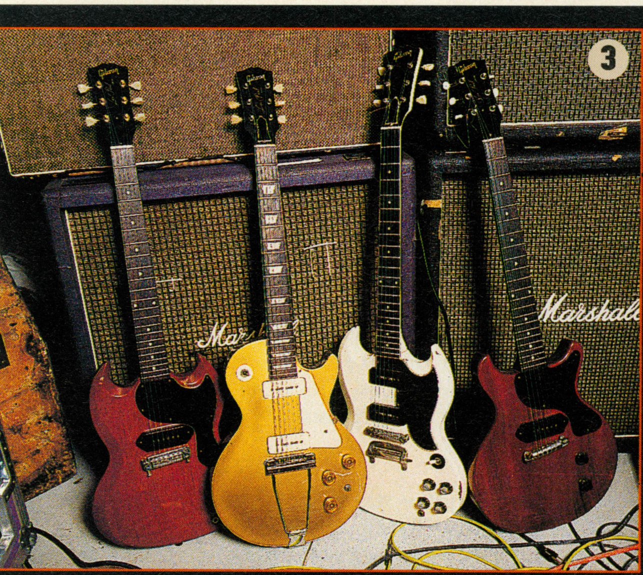
left to right: '61 Les Paul Jr., '52 Les Paul, '62 Les Paul Special (white finish), '59 Les Paul Jr.

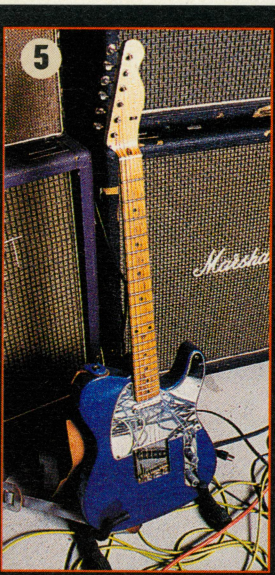
"My SG-shaped '61 Les Paul Junior sounds gnarly. It's the lightest solid-body guitar I own. All of my Gibsons are fitted with P-90 pickups. I don't really like humbuckers that much. I like Les Paul Juniors—I also have a '55 with a single cutaway and a sunburst finish.

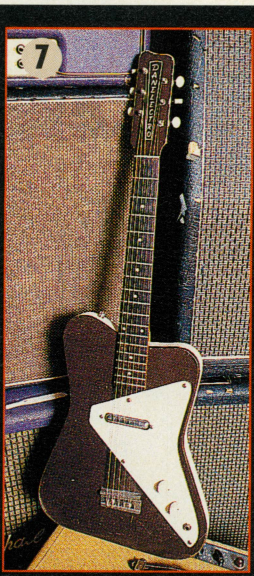
"I hardly ever play my '52 Les Paul. It has this strange Tune-O-Matic trapeze tailpiece that was on it when I bought it. My friend Mike Johnson [Dinosaur Jr's bassist] took it to some guitar store, and the guy there thought it was one of the first 100 Les Pauls. He said he could tell by the pickup screws."

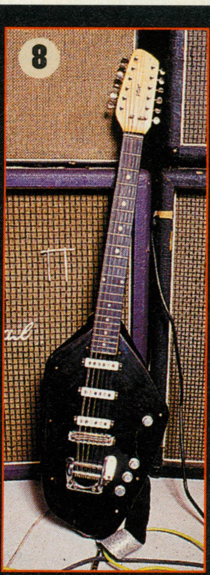
Photo 4 –'58 TELECASTER with '59 FENDER BANDMASTER

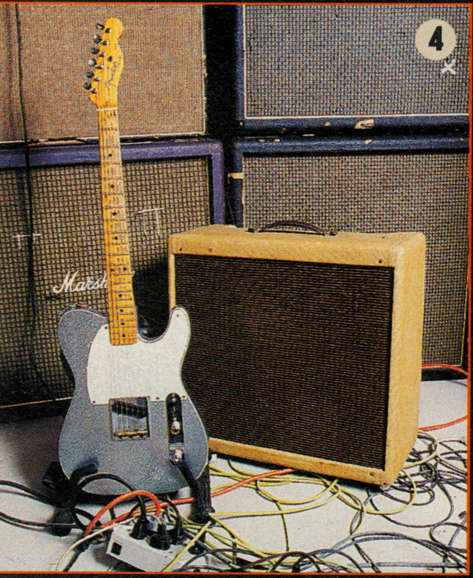
"I probably used my '58 Tele more than any other guitar on this album. It's stock except for the silver-glitter finish, which was done by some guy in Ohio. I got the guitar sometime around '91. This guy at Fort Apache Studios, who is the studio's part owner, had it. I said, 'If you ever want to sell that guitar, call me.' He said, 'Oh, I could never sell that.' A few months later he called and said, 'I was thinking of selling that Tele.'

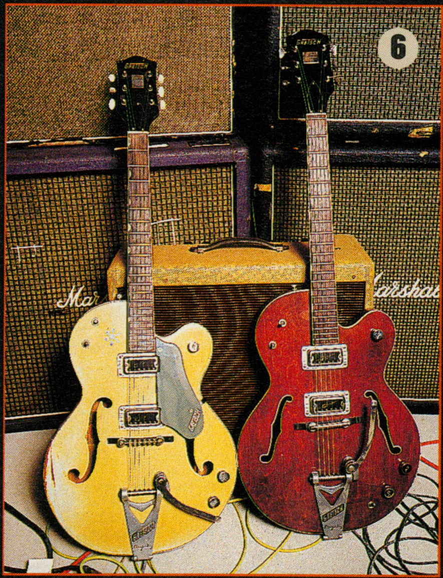


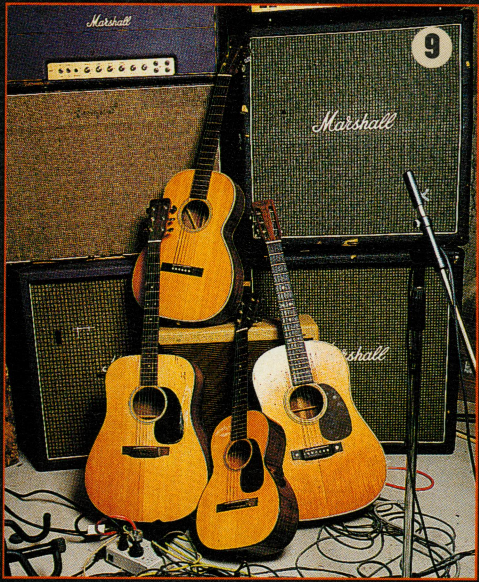












"I bought the Bandmaster, which has three 10-inch speakers, at the Dallas guitar show a couple of years ago. I like the Bandmaster better than the 4x10 Bassman. I know a guy who has both, and I've compared them. The Bandmaster definitely sounds better."

Photo 5–FENDER ESQUIRE

'57 Fender Esquire

"I bought this Esquire for $2,000, the most I've ever paid for a guitar. I got it to use live as a backup to my Telecaster. I figured if I was going to use it then it was worth buying for that much."

Photo 6–GRETSCHES

'65 Double Anniversary, '67 Tennessean

"I don't use Gretsches too much, but I'm into the way they look, especially the green finish on my Double Anniversary. It sounds bad, but I'm kind of into it."

Photo 7–DANELECTRO

Danelectro Pro 1

"I've got a couple Danelectros. I have no idea what model this one is, but I know it was made in the Fifties. I like its weird Flintstones*-ish shape."*

Photo 8–VOX

Vox Phantom 12-string

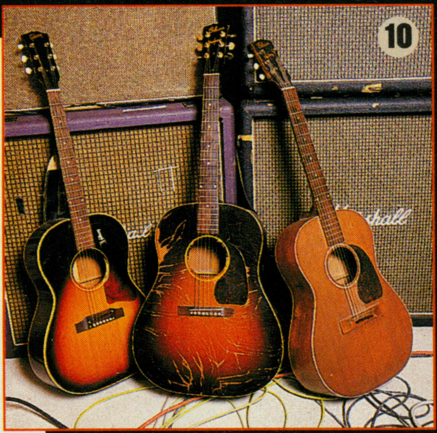
"This guitar only sounds good through my tweed '56 Fender Champ. It sounds really tinny through every other amp."

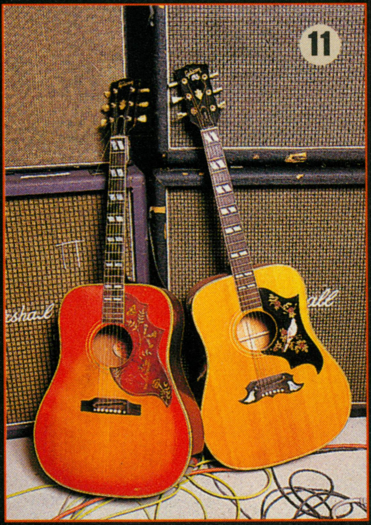
Photo 9–MARTIN FLATTOP ACOUSTICS

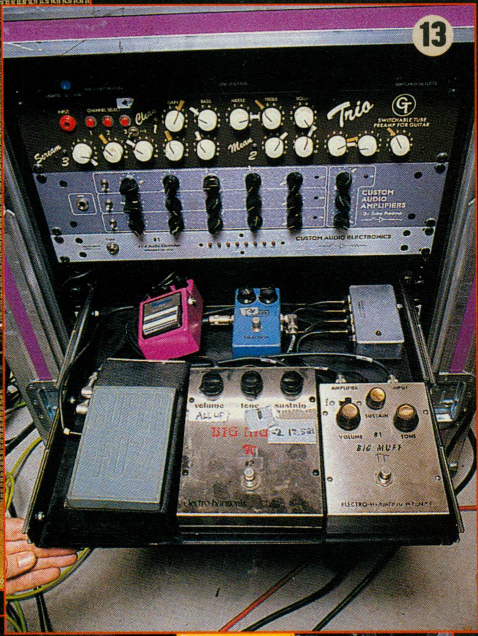
clockwise from top: '65 Martin experimental model, '68 Martin D-28S, '67 Martin 5-18, '65 Martin D-21

"I paid $1,800 for my Martin D-28S. Kevin Shields said, 'It's a good idea to buy an acoustic guitar because there's not going to be any electricity in five years.' As far as I know, the experimental model is unique. Its back is supported with a strange x-brace, which you can see through the soundhole. I also just bought a Martin D-21. They're usually expensive. Some guy I know had it, and it was pretty cheap, so I bought it. It's my first Martin with a 14-fret neck. All of my other Martins have 12-fret necks, which are wider than the 14-fret neck. I like the wider neck, but it's nice to have a 14-fret one because I like to use a capo on my acoustics."

digging up bones







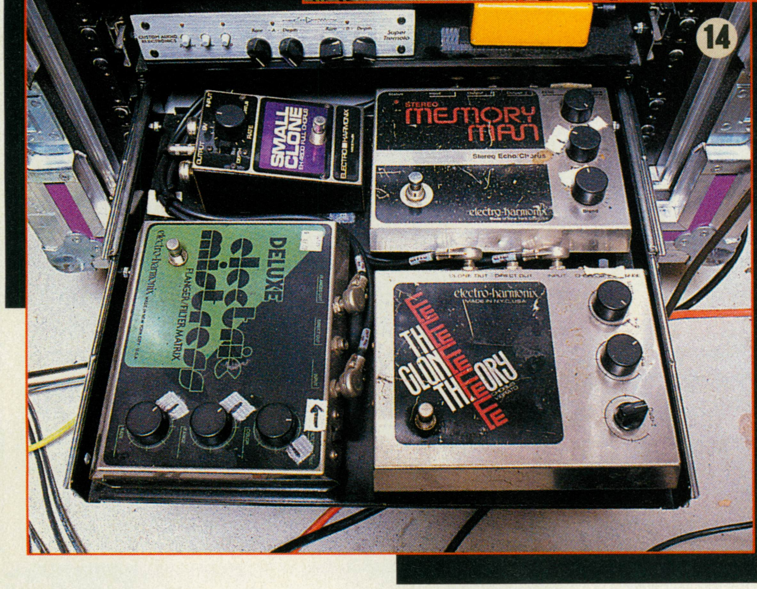


Photo 10–GIBSON ACOUSTICS

'50s LG-2, '40s J-45, '40s LG-2

"Two of these Gibson acoustics are from the Forties. You can tell because they have a banner on the headstock that says, 'Only a Gibson is good enough.' As you can see, they're not in mint condition, but most of my guitars aren't. That's how I get them so cheap."

Photo 11–GIBSON ACOUSTICS

left to right: '67 Hummingbird, '69 Dove

"The necks on my Gibson acoustics are even wider than those on my Martins. They're difficult to play live, but I like the way they sound."

Photo 12–VEGA SIX-STRING BANJO

"I played this Thirties Vega banjo on 'Gotta Know.' It has six strings, like a guitar. I had written that song a long time ago on the guitar, but I couldn't play it the way I wanted to. It's not that hard, but when I tried to record that song for Without a Sound, *I couldn't sustain playing that fingerpicked part long enough. It took me three years to barely get it together. I'm glad I finally got it together in time for this album."*

Photo 13–EFFECTS RACK

top to bottom, left to right: Groove Tubes Trio, Custom Audio Electronics 3+ Tube Preamp, Ibanez AD9 analog delay, MXR Blue Box, Uni-Vox Super Fuzz, early Seventies Electro-Harmonix Big Muff, original issue Electro-Harmonix Big Muff (note triangular knob configuration)

"I got the Custom Audio Electronics 4 x 4 Audio Controller before I went on tour for the last album. It's made it a lot easier for me to use all of my old effects. All of this stuff I was using got out of hand. I had so much noise, and my roadie couldn't figure it out. The system cost a lot of money, but it was worth it.

"I've got a lot of different fuzz boxes. I hoard them. I really like the Super Fuzz—I have two gray ones, two orange ones and two black ones. I have 10 original Big Muffs, but I prefer the ones that came out a little later—the ones with all the knobs in a straight row. You can play chords on those, and they sound really 'metal.'"

Photo 14–EFFECTS

top to bottom, left to right: Custom Audio Electronics Super Tremolo, MXR Phase 100, Electro-Harmonix Small Clone, Electro-Harmonix Memory Man, Electro-Harmonix Deluxe Electric Mistress, Electro-Harmonix Clone Theory

"The Super Tremolo is cool. It has a setting that makes this really choppy sound just like the tremolo on an old Vox AC30. I have a bunch of old Electro-Harmonix pedals. I got all of them real cheap in the Eighties when nobody wanted them. I'm probably going to get rid of my Phase 100 and put a Lovetone Doppelganger in there instead. I've also got to put the Lovetone Meatball in there somewhere. I'm probably going to need another rack."

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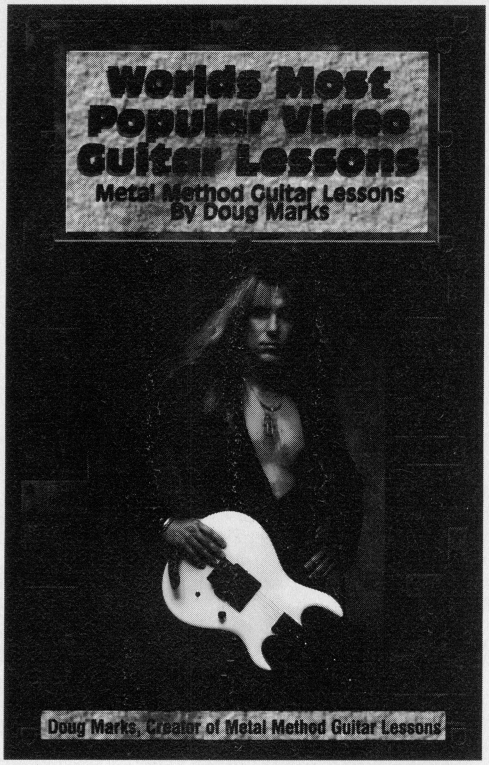
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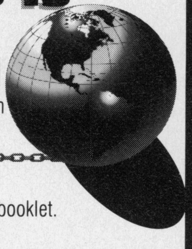

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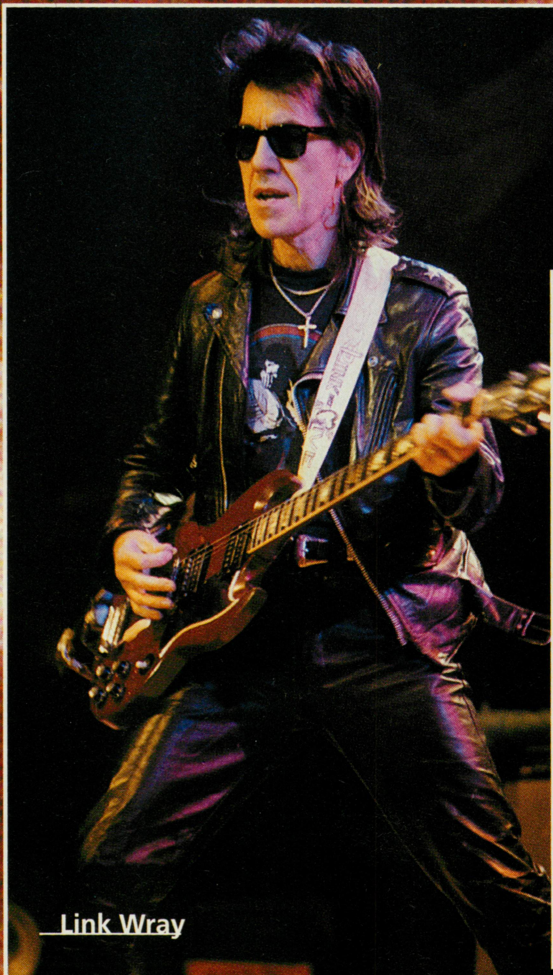


Link Wray

James Hetfield
METALLICA

M GENERATION

Jimmy Page

A step-by-step guide to the Art of PLAYING HEAVY.

by NICK BOWCOTT

WHAT DO MOUNTAIN, the MC5, Motörhead, Metallica, Megadeth, Ministry, Marilyn Manson and Machine Head all have in common? Besides the obvious fact that these bands' names all begin with the letter "q," they are all purveyors of heaviness. In fact, heaviness forms a common bond between bands from genres as disparate as hard rock, heavy metal, punk, classic rock, grunge, grindcore, N.W.O.B.H.M. (New Wave of British Heavy Metal), thrash, alternative, industrial, death metal and so forth. Despite whatever differences may lie on the surface, bands from Black Sabbath to White Zombie, from the Sex Pistols to Slayer, from Soundgarden to Sepultura, all play guitar-based music that's heavier than a hippo. Yes, "heavy" is the common thread here, and, consequently, that is the subject of our discussion.

Tom Morello
AGE AGAINST THE MACHINE

MOTÖRHEAD

MARILYN MANSON

the DOOM GENERATION

SEPULTURA

Dave Davies
THE KINKS

CREAM

J. Yuenger
WHITE ZOMBIE

Eddie Van Halen

ASIDE FROM BALLS-to-the-wall power chords and angst-ridden minor scale riffage, a vital ingredient of all heavy rock is a dark and distorted guitar tone that goes straight for the jugular. Many rock historians, not to mention the editorial staff of *Maximum Guitar*, consider "Rumble" to be the first rock and roll record to display a truly heavy sensibility. Released in 1958 by the living legend Link Wray, "Rumble" was not only a million-selling instrumental, it was the first appearance *ever* of a distorted power chord.

"Rumble" predated the first Marshall stack by at least five years and was released long before fuzz pedals came into being. How in Hades did Mr. Wray (that's Mr. Guitar to you!) manage to distort his sound? By poking a pen through his amp's speaker and cranking the amp sky-high! Link was looking for a sound nobody else had and, as the saying goes, necessity is the mother of invention.

Although "Rumble" is nowhere near as brutal or as brooding as say, music by Judas Priest or Machine Head, it definitely qualifies as a heavy-as-granite historical landmark. Like all great heavy moments, "Rumble" caused teenage fans and guitarists to scream with glee while leaving parents, teachers and ministers in a state of shock and utter despair—and without the help of shocking lyrics, no less.

The next pivotal moment in heavy distortion prehistory came in 1964 via the Kinks' classic "You Really Got Me." This simplistic, but supremely powerful, piece of power-chord brashness once again featured a nice and nasty distorted guitar tone. No doubt inspired by Link Wray, the Kinks' lead guitarist, Dave Davies (who was only 17 at the time), created distortion by slicing his amp's speaker with a razor blade. The heaviness of "You Really Got Me" remains timeless, proven by the fact that Van Halen's metalized cover of the song was their first breakthrough hit in 1978. **FIGURE 1** shows the original version of the opening riff.

Fortunately, you no longer have to take a knife to your speaker cab in order to get an in-your-face distorted guitar tone. There are two simple, puncture-free ways to achieve such a sound: a distortion, overdrive or fuzz box (see *Guitar School*, April 1996, for an unprecedented, demented survey of 100 fuzz pedals) and a high-gain amplifier. The preamps in many modern amps have sufficient gain to give you all the distortion you need, and then some, without the aid of an external device.

While we're on the subject of crunch, remember that, although distortion is a fine and wonderful thing (it sounds cool and

photos-pages 42 & 43: Link Wray by Gary Gershoff/Retna, James Hetfield by Neil Zlozower, Tom Morello by Larry Busacca/Retna, Jimmy Page by Gary Malerba, Motöhead by Neil Zlozower, Marilyn Manson by Mick Hutson/Retna. Background photo by Marty Temme

can mask crappy playing), beginners tend to use it far too much. Distortion overkill causes uncontrollable feedback at higher volumes and can make your sound so mushy that it becomes a cluttered mess. Your crunch tone should have clarity and cut, and achieving this might require you to back off the distortion a hair.

Heavy rock has always been associated with excessive volume levels that make ears bleed, break windows and kill birds flying overhead. The godfather of modern metal, Black Sabbath's Tony Iommi, revealed the reason for his band's high volume to *Guitar World* in August, 1992: "To be honest," Iommi said, "we became so fed up with people talking while we were playing that we said, 'Screw it, let's turn it up, so they won't be able to chatter.' "

High volume, however, won't turn a flaccid riff into a heavy one. As Jerry Cantrell of Alice in Chains pointed out in *GW*, January 1996, "There's something about having strength and not flaunting it. Being heavy has nothing to do with how many speakers you blow or how many decibels you play at."

A heavy riff will always be a heavy riff regardless of volume, but sometimes there's nothing more satisfying than cranking a 100-watt Marshall stack to the max and letting 'er rip. But be warned: repeated exposure to ear-shattering volumes *will* damage your hearing, so be careful.

THE BUILDING BLOCKS of heavy music are, of course, *power chords*. A power chord is a two- or three-note sonority consisting of the root and fifth notes of a chord. A power chord is neither major nor minor because the third is required to determine either of these qualities (more about this later). Power chords are easy to play, easy to move around the neck at high speeds and, most importantly, sound great with gobs of distortion, as the riff in **FIGURE 1** proves. **FIGURES 2 - 5** show moveable forms of the four most commonly used two- and three-note power chord shapes.

In these four power chord shapes, the root note is the lowest in pitch. However, many classic riffs, such as the intro to Deep Purple's "Smoke on the Water," employ *inverted* power chords. Inverted means the lowest note is the fifth instead of the root, as shown in **FIGURES 6 - 8**. Inverting a power chord makes it sound darker and also makes it even easier to play—each of the inverted shapes shown in **FIGURES 6, 7** and **8** can be fingered using a single digit.

But let's not forget the importance of the first few chord shapes every guitarist learns, namely those good ol' *open chords*, A, D, G and E. Never dismiss these "cowboy chords" because the open-string and low-position notes that comprise them exude a full, resonant tonal quality that's essential to heavy rock. The fact that the vast majority of AC/DC's repertoire is made up exclusively of these shapes is proof positive. In fact, when Van Halen covered "You Really Got Me," Eddie utilized an open A power chord when playing the main riff to add extra balls, as shown in **FIGURE 9**. Part of the secret behind the aforementioned "Rumble," too, is open chords; in this case, E, A, D and B7.

THE ROOTS OF heavy music can be traced back to the blues. Many of the greatest heavy riffs are based around the two blues staples: the minor pentatonic scale (**FIGURE 10**) and the blues scale (**FIGURE 11**). Classic examples that immediately spring to mind are the intro riffs to Cream's "Born Under a Bad Sign," from *The Very Best of Cream* (G minor pentatonic: G Bb C D F);

Jerry Cantrell
ALICE IN CHAINS

photos-pages 44 & 45: Sepultura by Neils Van Iperen/Retna, Dave Davies by Erica Echenberg/Redfern's/Retna, J. Yuenger by Anneli Adolfsson, Eddie Van Halen by Gary Malerba, Jerry Cantrell by Tim Mosenfelder

FIG. 1 "You Really Got Me": main riff (Kinks version)

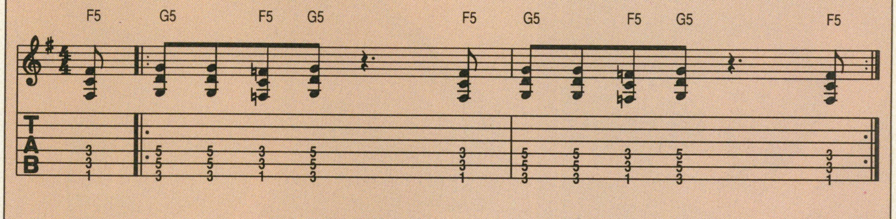


FIG. 2

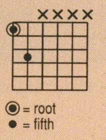


FIG. 3

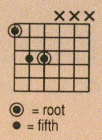


FIG. 4

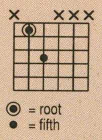
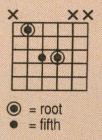


FIG. 5



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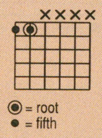


FIG. 7

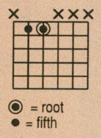


FIG. 8

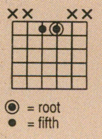


FIG. 9 "You Really Got Me": main riff (Van Halen version)

Tune down one half-step (low to high: Eb Ab Db Gb Bb Eb)

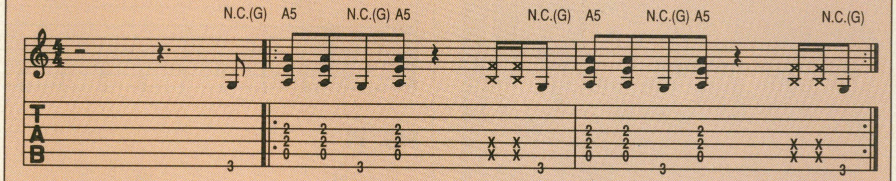


FIG. 10

Minor Pentatonic Scale

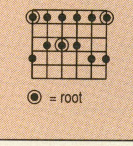
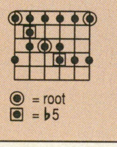


FIG. 11

Minor Blues Scale



the DOOM GENERATION

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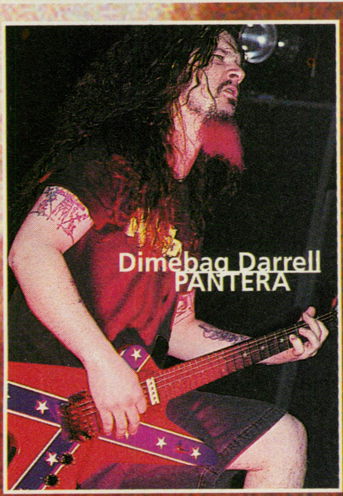
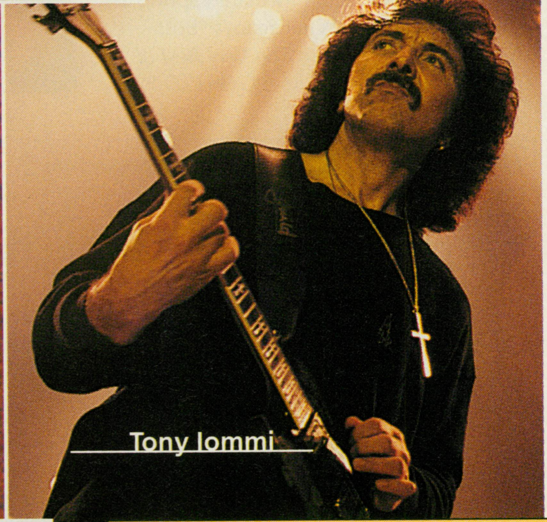

Dimebag Darrell
PANTERA


Tony Iommi

Kirk Hammett
METALLICA

Black Sabbath's "Paranoid," from *Paranoid* (E minor pentatonic: E G A B D); Metallica's "Enter Sandman," from *Metallica* (E minor blues: E G A Bb B D); and Pantera's crushing "Cowboys From Hell," from *Cowboys From Hell* (E minor blues). **FIGURE 12** shows the intro riff to "Cowboys From Hell."

Just about every note of heavy rock is written in minor keys. Why? Because major keys sound just too damned happy. Heavy music is tinged with a brooding darkness courtesy of the inherent quality of minor keys.

IN ORDER TO add extra heaviness to a riff or chord, many guitarists, especially those with metallic tendencies, frequently employ a technique known as *palm-muting* (P.M.). To palm-mute a chord or note correctly, lightly rest the heel of your picking hand's palm on the strings just in front of where they go over the bridge. Doing this creates a chunky, percussive sound whenever the muted strings are picked. Don't mute too far in front of the bridge, or you'll end up with a dull, percussive thud that isn't recognizable as a specific note. Also, if you've got a floating vibrato bridge (where you can pull the bar up as well as push it down), be careful not to lean on the bridge too hard or you'll push it down and, to quote Metallica's Kirk Hammett, "it'll sound like shit because your strings will go sharp."

"To attain maximum balls you've gotta pick using downstrokes only—it just sounds tighter, chunkier and more rhythmic," Hammett further offered. "Playing really fast riffs using all downstrokes is something James [Hetfield] and I have been working on for years." Don't fret though, as even the mighty Metallica can't down-pick everything they play. "We play the intro to 'Master of Puppets' using all downstrokes, and although that riff isn't our absolute limit, it's definitely getting there! As for a riff like the one at the front of 'Whiplash' from *Kill 'Em All*, alternate picking [*down, up, down, up*] is a must!"

FIG. 12 "Cowboys From Hell": intro riff

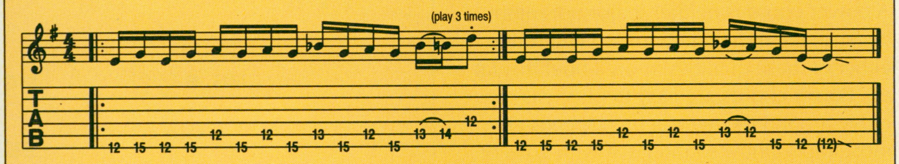


FIG. 13

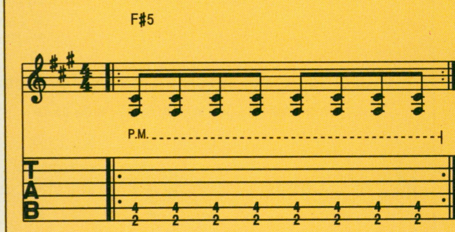


FIG. 14

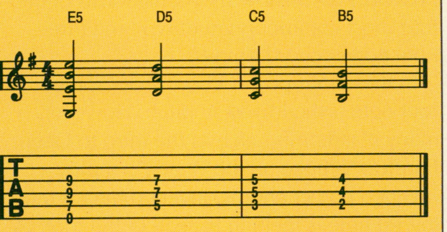
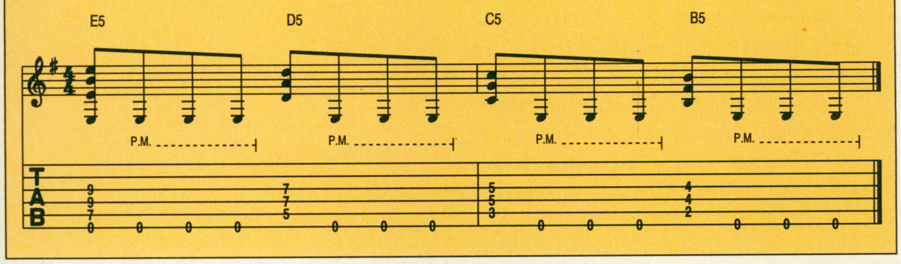


FIG. 15



photos-pages 46 & 47: Judas Priest by Neil Zlozower, Dimebag Darrell by Frank Forcino, Tony Iommi by Frank Forcino, Kirk Hammett by Ebet Roberts

To get an idea of just how much power palm-muting and down picking can add to a riff, play **FIGURE 13** using both techniques. You may only be repeating an F#5 power chord, but it sounds a lot like the intro to Judas Priest's gigantic early-Eighties hit, "You've Got Another Thing Comin'," from *Screaming For Vengeance*. Such is the power of a single, palm-muted power chord played with downstrokes, a goodly amount of distortion and the right attitude.

ANOTHER COMMON METHOD of adding more oomph to a part is to *pedal*, or continually repeat, the root note in between the chords or notes that make up the riff. Check out the simple E minor power chord progression in **FIGURE 14**. How can you make it heavier? Pedal a palm-muted low E string root note in between the chords as shown in **FIGURE 15**. This simple ploy definitely takes the riff to a heavier place. Now you know why E minor and A minor are the most common keys in hard rock and metal—it's easier to pedal an open-string note between power chords than a fretted one.

The reason why power chords are used more in heavy music than regular major or minor chord shapes is simple: Excessive distortion makes regular chord shapes sound like crap. When a major or minor third is added to a high gain, root/fifth combination, the result can be an undesirable mess. However, to quote Mr. Hammett again, "If you ditch the fifth and play just the root and third together, you can get away with it, even with mondo distortion."

Hammett is correct. **FIGURE 16** is a moveable minor *diad* (two-note chord) shape and **FIGURE 17** is a moveable major one. Now let's hear them in action: **FIGURE 18** shows the E5, D5, C5, B5 riff from **FIGURE 15** using Em and Bm diads instead of E5 and B5 and major diads in place of the C5 and D5. When used in moderation these diads can definitely add color and contrast to a part.

When should you use them? As Dimebag Darrell once said, "I don't follow any rules when it comes to using these diads. I go with the one that sounds best. It's always worth that extra second to see if the minor third sounds better than the major. For the demonic stuff the minor wins every time, but I always run through my options before going

FIG. 16

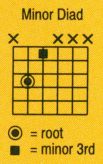


FIG. 17

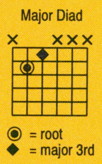


FIG. 18

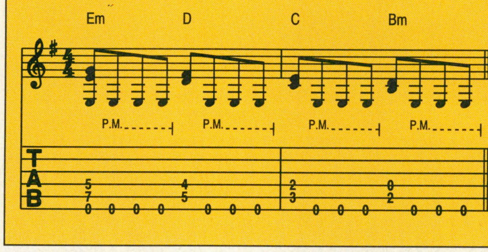
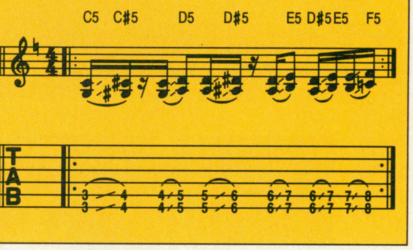


FIG. 19 "Noplace To Hide": intro riff

Tune down one whole-step (low to high: D G C F A D)



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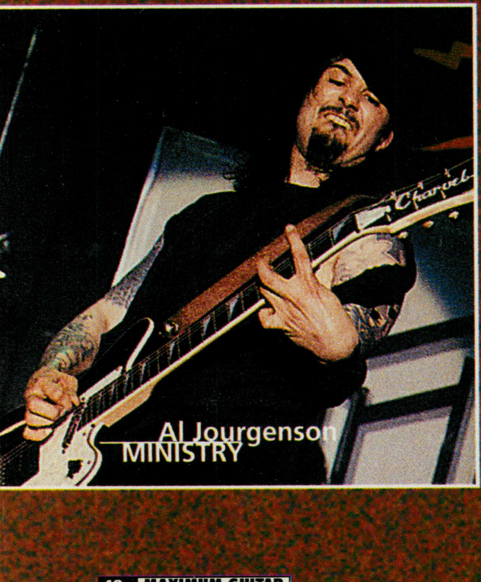
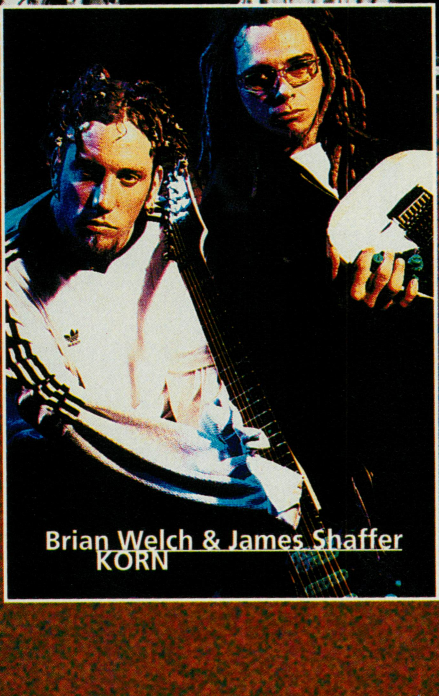


Al Jourgenson
MINISTRY



Brian Welch & James Shaffer
KORN

with it. Sometimes it's cool to play major third and minor third diads back-to-back, or a minor third followed by a root/fifth diad—whatever combo sounds good."

FOR AN EXPLANATION of playing "chromatically," Dime offers this: "In case you don't know what 'chromatic' means, let me explain: it means every note! So, to play chromatically, all you do is move up and down a string one fret at a time. Simple shit, huh? I use chromatic thinking a lot in my songwriting. I dig chromatic passages because they can add mood and aggression to a riff. If you've never dicked around with this idea, then check it out. It's simple but it kicks ass."

FIGURE 19 is a killer chromatic ascending riff taken from the start of Korn's "No Place to Hide" from *Life is Peachy*. It also features inverted chord shapes. Other great examples of chromatic riffage include the intros to Pantera's "New Level" (*Vulgar Display of Power*), Alice in Chains' "Them Bones" (*Dirt*), and the crushing riff that appears at 0:57 in Metallica's "For Whom the Bell Tolls" (*Ride the Lightning*).

DIMEBAG CONTINUES WITH an explanation of *syncopation*: "All syncopation means is accenting beats that you don't normally accent. Let's say you're chugging out a simple eighth-note pattern like the one shown in FIGURE 20a. The notes you'd normally accent would be the ones that fall on counts 'one,' 'two,' 'three' and 'four.' This is shown in FIGURE 20b (the accented notes are indicated by the symbol >). All we have to do to make this basic rhythmic idea syncopated is accent the notes that fall on the 'and' counts instead (FIGURE 20c)—the eighth-note *upbeats*. I know this is a real basic illustration, but remember, simple is bad-assed if done aggressively. So, attack those accents, because that's where the magic is!"

ONE VERY EFFECTIVE way of creating syncopation is by employing *rests* (i.e. not playing anything) on some of the prominent beats, as this forces the listener's ear to focus elsewhere. Creating such "holes of silence" can have a very dramatic effect, especially in an otherwise busy song. A great example of rests is found between 0:39 and 0:51 in Metallica's "Leper Messiah" (*Master of Puppets*).

FIGURE 21 is the opening riff to the song that launched Alice in Chains to superstardom, "Man in the Box" (*Facelift*), and it illustrates the power of a hole-filled, syncopated groove perfectly. Although the majority of the riff features a repeated diad, the resulting rhythmic groove is both memorable and instantly recognizable because most of the accents fall on an eighth-note upbeat. Other great examples

photos-pages 48 & 49: Megadeth by Frank White, Sex Pistols by Ray Stevenson/Retna, Al Jourgensen by Anneli Adolfsson, Korn by Anneli Adolfsson

Ritchie Blackmore
DEEP PURPLE

of unforgettable rhythmic grooves based largely on one note include the intros to Pantera's "Psycho Holiday" (*Cowboys From Hell*) and White Zombie's "Thunder Kiss '65"(*La Sexorcisto*).

THE MOST DISTURBING *interval* (an interval is the distance between two notes and is measured in tones or steps) in Western music is the *tritone* (the infamous "flat five" interval, E-Bb for example). In fact, this interval is so inherently immoral that it was dubbed "Diabolus in Musica" (Latin for "the devil in music") in the Middle Ages and outlawed. "They used to hang you for stuff like this," remarked James Hetfield. Not surprisingly, the tritone appears frequently in heavy music.

One of the heaviest riffs known to man, the main motif of Black Sabbath's "Symptom of the Universe," (*Sabotage*) is based around Lucifer's very own interval (the power chords used, E5 and Bb5 are a tritone apart). This truly evil entity is shown in **FIGURE 22**. Incidentally, if you're smart and you finger the open E5 chord and the Bb5 chord as shown in **FIGURES 23** and **24,** you can switch between the two of them while playing "Symptom" without having to move your left hand up or down the neck. This is called *economy fingering* and was perfected by James Hetfield and Megadeth's Dave Mustaine.

If you really want to summon Satan, try using the tritone as a power chord (root-flat five). **FIGURE 25** shows a moveable form of this diabolical diad which is used frequently by the likes of Korn. A great example is found on the opening to "K@#%!" (*Life is Peachy*).

TO ADD EXTRA low-end grind potential and darkness to their sound, quite a few heavy bands tune their axes down lower than concert pitch (A=440Hz). The relative pitches among the strings remain the same but all the notes are lower. Tuning all six strings down a half-step (low to high: Eb Ab Db Gb Bb Eb) is a fairly common practice, but more radical detunings are also employed. For example, on Metallica's ominous opus "Sad But True" (*Metallica*), all guitars (including bass) are detuned a whole-step (low to high: D G C F A D). Heavy bands such as Black Sabbath, White Zombie and Machine Head have, on occasion, tuned all six strings down as far down as a minor third (low to high: C# F# B E G# C#), while Type O Negative have been known to detune a bowel-loosening perfect fourth (low to high: B E A D F# B)

Another fairly commonplace heavy tuning, especially in the so-called "grunge" idiom is *drop D*. This simply involves detuning the low E string one whole-step to D (low to high: D A D G B E). Soundgarden used drop D tuning on "Spoonman" and "Black Hole Sun," and Alice in Chains use this tuning often (on axes already detuned a half-step). Like a lot of today's players, Jerry Cantrell got the idea from Van Halen's brilliant cut, "Unchained" (*Fair Warning*), the intro of which is shown in **FIGURE 26.**

Aside from sounding pretty damned heavy, arguably the coolest thing about this tuning is the fact that you can play a root/fifth power chord with one finger, as shown in **FIGURES 27** and **28**. And, if you want to go heavier still, try using "drop D" tuning on a guitar that's already detuned a whole step or even a minor third (Warning: you might want to try using heavier string gauges before you start tuning this low, otherwise your guitar will feel like it's strung with rubber bands).

Although we've only scratched the surface of this vast subject, hopefully you'll

FIG. 20

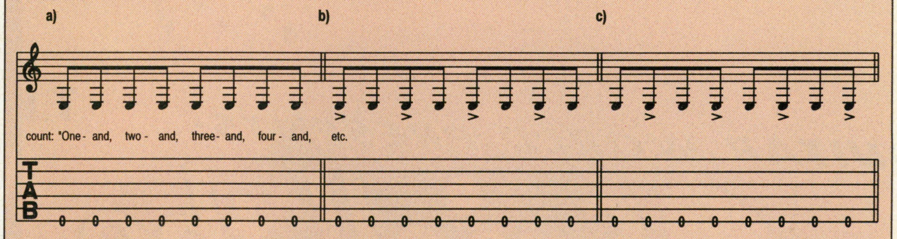


FIG. 21 "Man in the Box": main riff

Tune down 1/2 step (low to high: Eb Ab Db Gb Bb Eb)

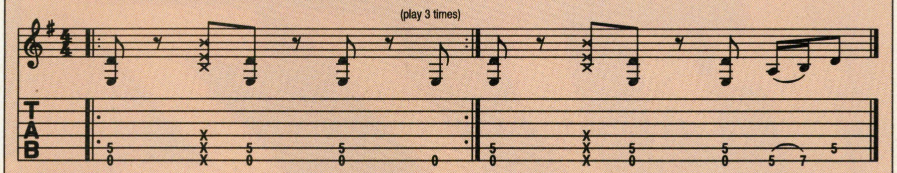
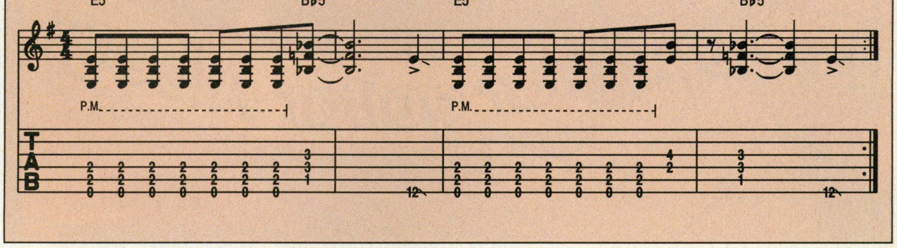


FIG. 22 "Symptom of the Universe": main riff



glean some useful ideas from the ground we've covered and will be able to use them to beef up your own playing. As for the future, well, some nay sayers may have pronounced heavy metal, grunge, thrash and death metal dead, but, thanks to bands like Pantera, Korn, Tool, Marilyn Manson, Machine Head, Rage Against the Machine and Alice in Chains, the spirit of heaviness lives on and is constantly evolving into new, exciting forms.

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FIG. 23

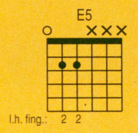


FIG. 24

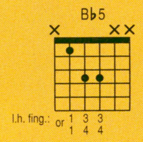


FIG. 25

The "devil's diad"

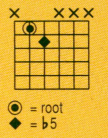


FIG. 26 "Unchained": main riff

"Drop D" tuning transposed down 1/2 step (low to high: D♭ A♭ D♭ G♭ B♭ E♭)

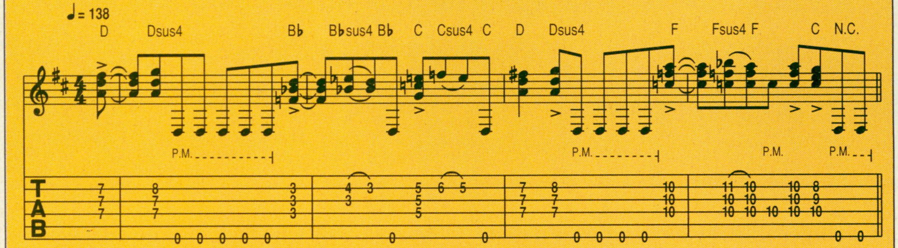


FIG. 27

Two-note power chord in Drop D tuning

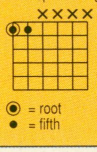
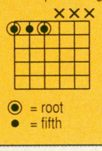


FIG. 28

Three-note power chord in Drop D tuning



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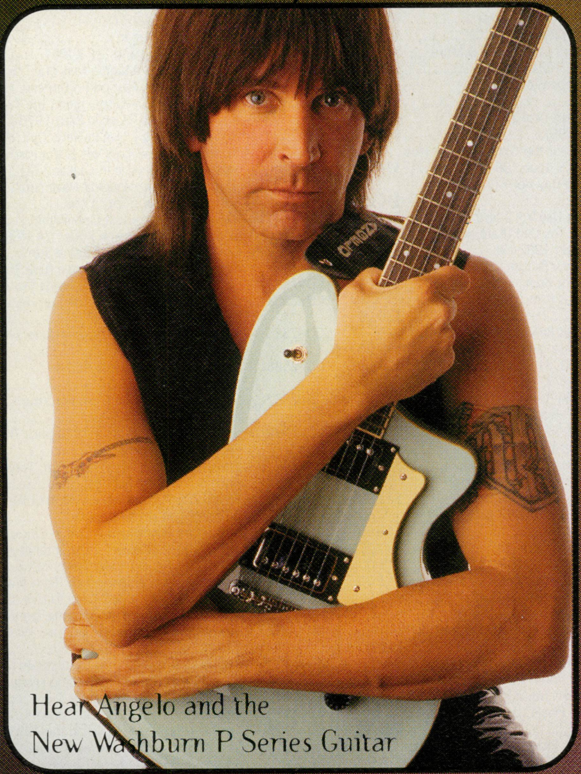
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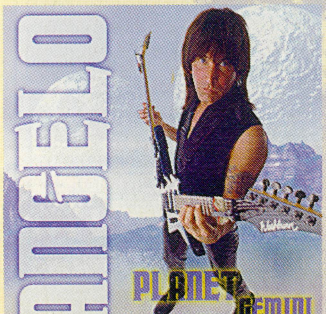

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solo SURVIVORS

PROTEIN

Russ Violet & Josh Zee

STAG
SUPER CUP
Josh

Troy Burt
Anthony St. James

PROTEIN DON'T EXACTLY have a typical alternative-nation band pedigree. After all, how many alt bands can you name that started out as a teenage blues band? Or that play guitar solos—let alone long, structured ones? But that's just what you get with Protein.

Guitarist-singer Josh Zee and drummer Dan Thompson were both just 15 years old when they formed Protein 10 years ago. Thompson was the band's original singer and, as Zee recalls, "he was as white and soulless a singer as I've ever heard. But he was better than me, so I played guitar—all straight blues solos."

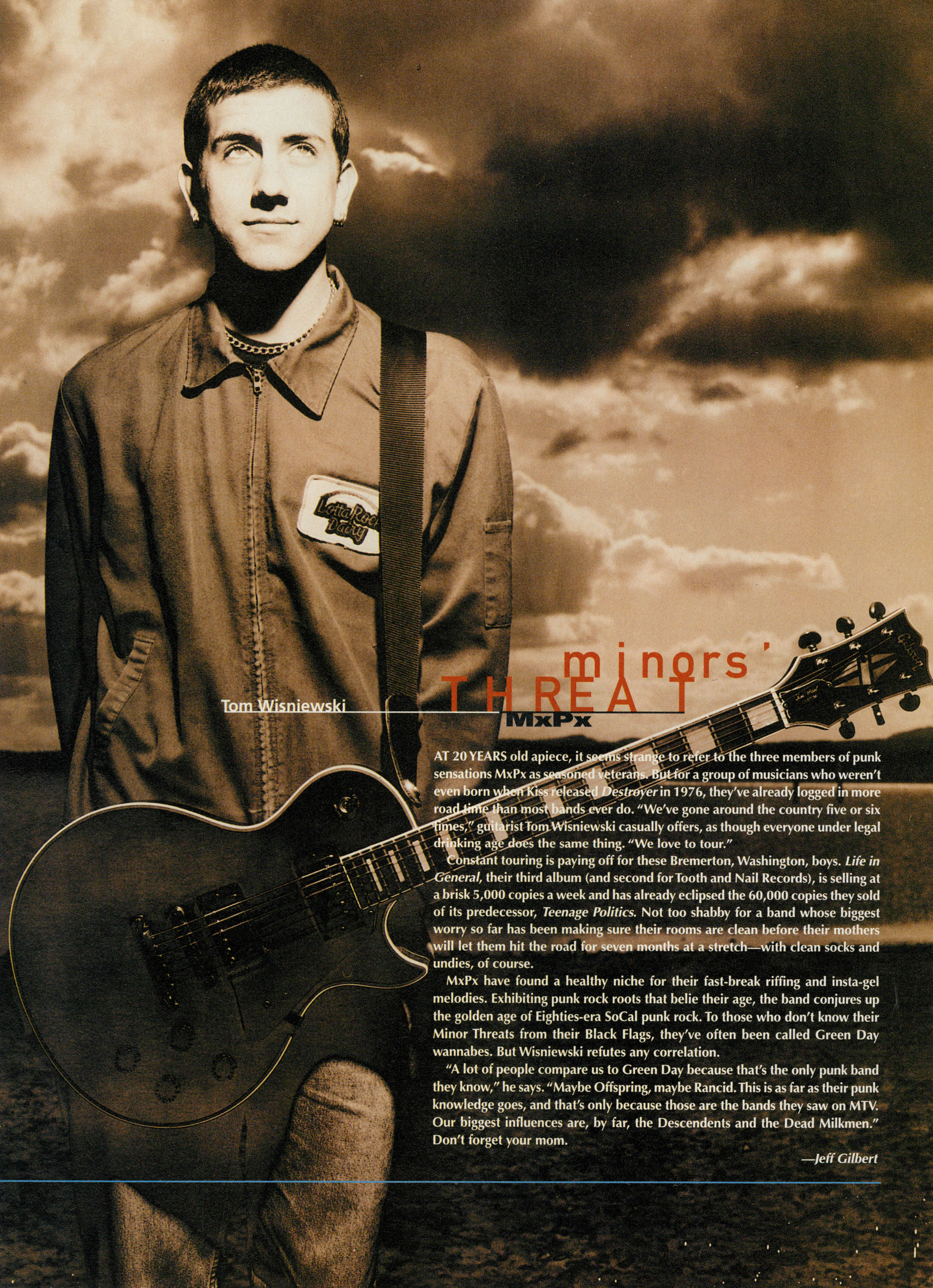
Zee's playing still bears a distinctly bluesy underpinning. "As subtle as it is, the blues thing definitely makes us a different," Zee says. "Not too many of our contemporaries even play guitar solos. So I'd be a little different no matter what I played."

Indeed, Protein's debut, *Ever Since I Was a Kid* (Work), features plenty of real solos—not 20-second, single-string melody lines, but well-formed ideas with beginnings, middles and ends. They pop up throughout, on tunes like "My Blood" "Road Rash" and "Slightly Bitchy Philosopher Dream Chick Meets the Insecure Martian Prophet." As that last title suggests, Protein's world isn't quite a rational place; their music is a wacky hybrid of Primus, Ween, H.O.R.D.E.-style boogie and Judas Priest.

"We're all into different things," says bassist Russ Violet. "But the cohesive fiber is that we were all full-on metalheads in our youth, totally into Dio, Iron Maiden, Metallica and Priest. Ten years ago, we all naïvely thought that to be in a band you had to actually be good at an instrument. Nirvana changed everything."

Adds Zee, "When we were kids, we were right on the edge of being very influenced by metal. We learned to play by trying to emulate people who could really *play*. I love Nirvana, but to be a good guitarist, you need to know how to play a solo. Solos are your friends."

—Alan Paul



Tom Wisniewski

minors' THREAT

MxPx

AT 20 YEARS old apiece, it seems strange to refer to the three members of punk sensations MxPx as seasoned veterans. But for a group of musicians who weren't even born when Kiss released *Destroyer* in 1976, they've already logged in more road time than most bands ever do. "We've gone around the country five or six times," guitarist Tom Wisniewski casually offers, as though everyone under legal drinking age does the same thing. "We love to tour."

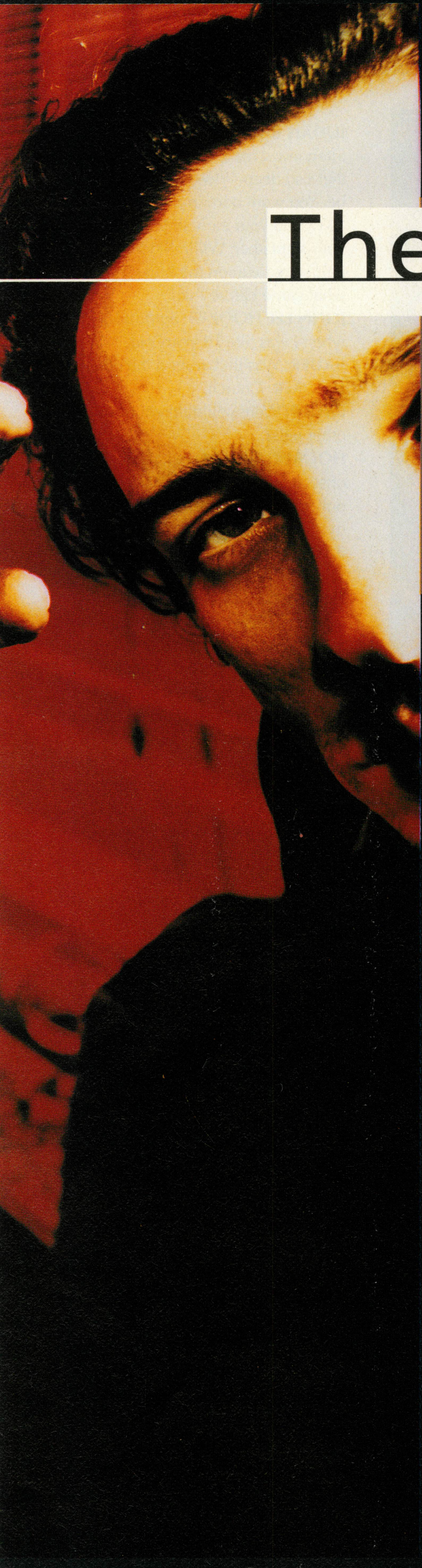
Constant touring is paying off for these Bremerton, Washington, boys. *Life in General*, their third album (and second for Tooth and Nail Records), is selling at a brisk 5,000 copies a week and has already eclipsed the 60,000 copies they sold of its predecessor, *Teenage Politics.* Not too shabby for a band whose biggest worry so far has been making sure their rooms are clean before their mothers will let them hit the road for seven months at a stretch—with clean socks and undies, of course.

MxPx have found a healthy niche for their fast-break riffing and insta-gel melodies. Exhibiting punk rock roots that belie their age, the band conjures up the golden age of Eighties-era SoCal punk rock. To those who don't know their Minor Threats from their Black Flags, they've often been called Green Day wannabes. But Wisniewski refutes any correlation.

"A lot of people compare us to Green Day because that's the only punk band they know," he says. "Maybe Offspring, maybe Rancid. This is as far as their punk knowledge goes, and that's only because those are the bands they saw on MTV. Our biggest influences are, by far, the Descendents and the Dead Milkmen." Don't forget your mom.

—Jeff Gilbert

"I got everything: money, cars.
I'm a happy man in every way.
But when I play the blues, I play dirty and sad."
—John Lee Hooker



The BOOGIE Men

In this extraordinary blues-power summit, guitarist JUDAH BAUER of the Jon Spencer Blues Explosion interviews living legend JOHN LEE HOOKER.

by Judah Bauer
photography by Jay Blakesberg

"Whatever you do," Judah Bauer cries, "don't play him the Blues Explosion record!"

Maximum Guitar was setting up a cross-generational blues summit between Bauer, co-guitarist for the Jon Spencer Blues Explosion, and blues legend John Lee Hooker. Bauer was worried that if Hooker heard one note of his blasphemous band, his ears would explode and the interview would be off. The Blues Explosion's latest for Matador, 1996's *Now I Got Worry*, is a masterpiece of shrieks, moans, chaos and aggro-blues raveups. But Bauer's worries were unfounded. Hooker, after all, is the godfather of violent boogie, the mayor of moanin' and mayhem.

The Hook's latest, *Don't Look Back* (Virgin), finds the statesman in twilight form, slowed down some but as soulful as ever. Produced by Van Morrison, the album features a cool mix of slow-tempo blues, ballads and a tantalizing brush of boogie, and includes a great cover of Jimi Hendrix's "Red House."

During a break in the Blues Explosion's current tour, Bauer went to San Francisco to meet the player who has influenced him more than any other. We imagined it would be an updated take on the old parable of the young bluesman (wearing a Black Flag t-shirt in this version) meeting Old Scratch at the crossroads for a lesson he'd never forget. On the night before the interview, a nervous Bauer scribbled a note to himself while contemplating the event: "Got to be loose."

And so they met. It was loose. It was bluesy. They traded licks. The 25-year-old Bauer's impression on meeting the man: "At 79, he is laid-back and looking good. He's got the softest hands I have ever felt. I thought he'd be living in a mansion the size of his bins in the record stores (only the Stones' and the Beatles' are larger), but his house was modest. We just sat around talking while he waited for dinner to be made. He is a beautiful man."

The BOOGIE

> “People think to play the blues you got to be livin’ hard, starvin’ to death. No, you ain’t have to be half-homeless. That’s ridiculous.”
> —John Lee Hooker

JUDAH BAUER: It is an honor to interview a man who plays a blues that’s so deep—deep as music can be. You were born in Mississippi in 1917 and your early influence was your stepfather, Willie Moore. He influenced you on the blues, but what came before that?

JOHN LEE HOOKER: Spirituals, when I was like 10 years old.

BAUER: Was that around the house?

HOOKER: Church.

BAUER: Were you different from the other kids?

HOOKER: I guess I was. I was obsessed by music. I was about the only one in the family who was musically inclined.

BAUER: Were you playing with friends?

HOOKER: I was just learning during that period. I was living with my mother and her husband [*Moore*]. He was a guitar player. What I’m playing now, that's what he taught me to play, his style. I played a guitar like his—a Stella.

BAUER: So you’d come home from school and hang out around the house?

HOOKER: Yeah, I soaked it up wherever I could get it. I was just musically inclined.

BAUER: Did he show you any tunings?

HOOKER: Yeah. I always watched his tunings—open A, regular tunings, and I played them in all keys. When I’m playin’ “Boogie Chillun,” that's in open A.

BAUER: Was that song something you worked out?

HOOKER: Well, I heard my stepdaddy doin’ something like that, but he didn't call it “Boogie Chillun.” He just played it.

BAUER: Who else did you listen to?

HOOKER: I used to watch another guy called Tony Holland play, and Wes Montgomery. I used to sit and watch him. Wes Montgomery, he says, “John Lee Hooker, you my idol in the blues.” I go, “You’s my idol in jazz.”

BAUER: Do you think you’re as good as Willie Moore?

HOOKER: I think so. I got more famous than him—he didn't get famous. He taught me a lot. I’m playin’ his style.

BAUER: That line in “Boogie Chillun,” “Mama didn’t allow me to stay out all night long.” That’s the archetypal story.

HOOKER: Let that boy boogie!

Men

BAUER: Did your mom support you playing music?

HOOKER: She supported me the best she could. She was mostly a Christian woman, but she didn't object me goin' 'round town.

BAUER: You left Mississippi and went to Memphis at a young age. What was going on for you at 14 years old?

HOOKER: I didn't want to be a farmer. I wanted to be a musician. I set out to go north. I was just a young kid, didn't know where I was going or what I was doing, and I went to Memphis and then to Detroit.

BAUER: When you got to Detroit, were you John Lee Hooker yet? Or were the pieces still coming together?

HOOKER: Well, I was playing house parties and stuff like that.

BAUER: Were you working day jobs?

HOOKER: Yeah, I had a day job to survive. I was an usher in a theater showing people to their seats, and I worked in steel mills, places like that. Then I got discovered by Elmer Barbee playing at night and on weekends.

BAUER: Did you play every night?

HOOKER: No. When I'd feel like it and when I could, I'd play, hopin' I'd get discovered.

BAUER: You started out playing for mostly black audiences in the Forties and Fifties, then white people started getting into it.

HOOKER: That started in Europe—they really got into it.

BAUER: Did you have to change things?

HOOKER: No, I did my same thing—they dug everything I did.

BAUER: Do you think the country has been squeezed out of the blues these days?

HOOKER: I don't know. It definitely come from the country. People think the blues is the dollar but it's not, the blues is a feeling, you can't get it out of no book. You can't write the blues, you just feel the blues. You gotta be able to produce it and deliver it. It's a talent and you got to be able to produce it with heart and soul. You can't write it on a piece of paper.

BAUER: Were you born with that talent or was it something you learned?

HOOKER: I know it was a born-gifted talent.

BAUER: With the blues you have to be really honest and talk your real experience. You can tell if someone's faking it. Is it hard to be honest? Was it ever scary for you?

HOOKER: No. Being me, no, scared of what? Just a lot of soul and feeling to it, give it to the people. You talk about people, life, experience. People hear the song they can relate to, know what you're saying, what you're talking about. People think to play the blues you got to be livin' hard, starvin' to death. No, you ain't have to be half-homeless. That's ridiculous.

BAUER: I grew up listening to punk rock, and what attracted me to your music was the intensity and violence of songs like "Mad Man Blues," "Slim's Stomp" and "The Numbers."

HOOKER: It's not violent though, just written songs, facts of life, "Mad Man Blues," all that stuff. All your life people get mad, makin' eyes at your woman. "I got the mad man blues, I'm gonna shoot you down." That's the facts of life.

BAUER: I've always noticed that you are a real sharp dresser.

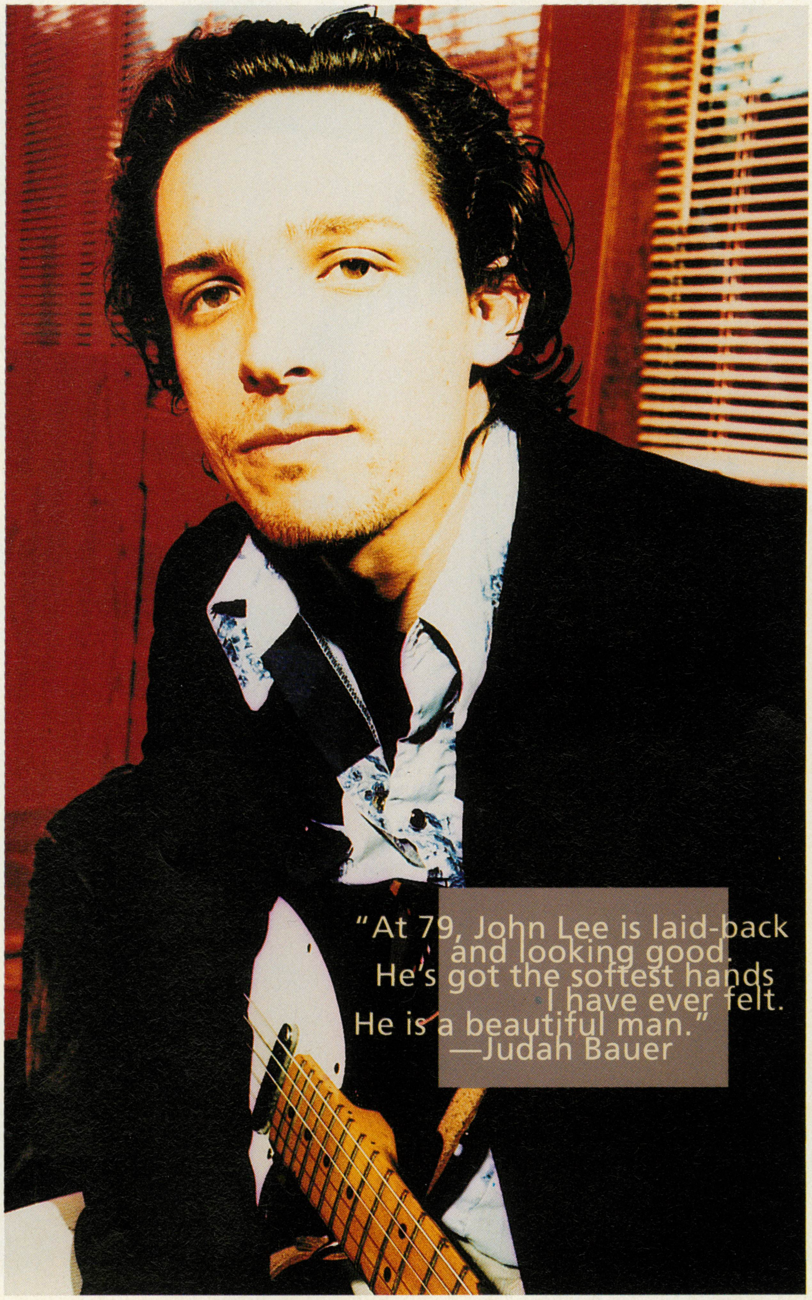
HOOKER: That's my image, that's my style. Every day I get up, have to dress, look like myself. I feel comfortable, you know. If I'm not dressed I don't feel like I'm John Lee Hooker. I dress just like my lifestyle.

BAUER: Any advice on how to treat your woman?

HOOKER: All you can do is treat her good. Best thing is not to chase her, but it's hard not to. Just let her know you love her, be nice to her, don't let her know you're fallin' on your face for her, but let her know you love her.

BAUER: Can you explain why your music is so deep?

HOOKER: I can't tell you. You got to feel it. If you can feel it, you can do it right. You got to *feel* the blues. I got everything: money, cars. I'm a happy man in every way. But when I play the blues, I play dirty and sad. I haven't had money all my life. I was a poor kid with nothin', but I was happy 'cause I played my music—happy I could do it and deliver it to people.



"At 79, John Lee is laid-back and looking good. He's got the softest hands I have ever felt. He is a beautiful man."
—Judah Bauer

In Deep with

ANDY ALEDORT

An intimate guide to master bluesman JOHN LEE HOOKER's legendary licks.

Hooked on the BLUES

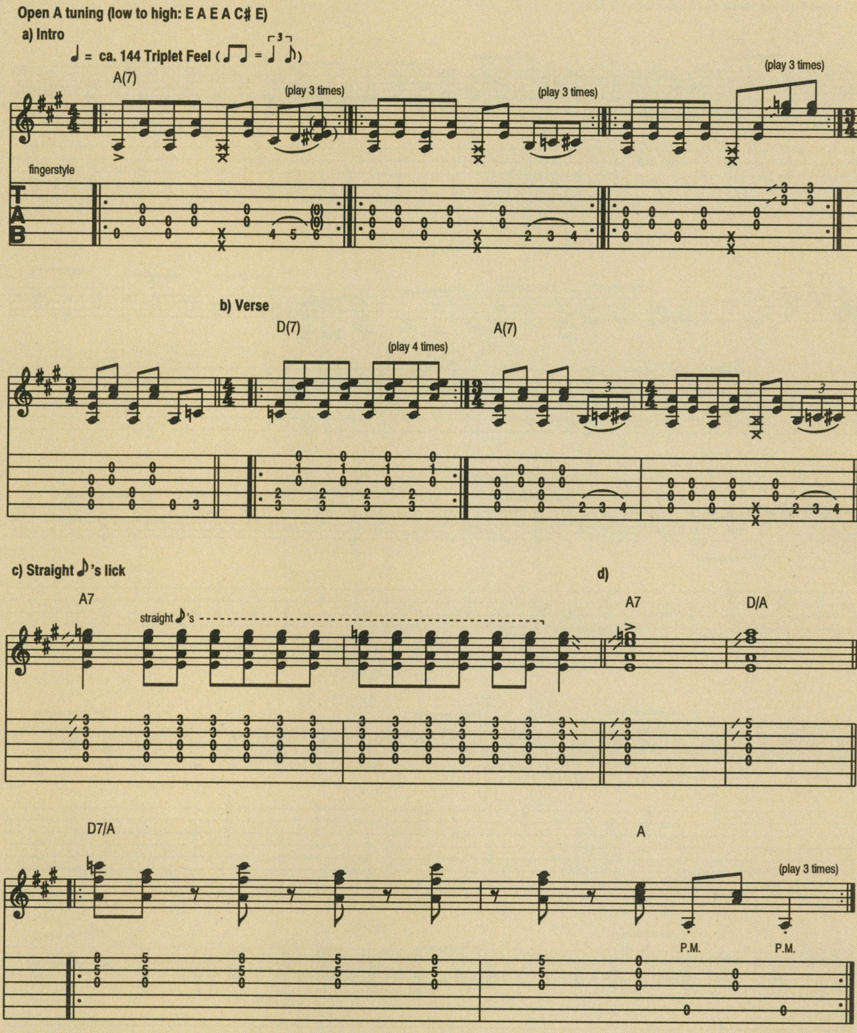
photography by Jay Blakesberg

IN 1948, a struggling blues singer and guitarist with a fair degree of local notoriety walked into a Detroit recording studio and, backed only by his acoustic-electric guitar and his insistent foot-stomping, laid down some of the most hauntingly original, soul-stirring sounds the world of blues would ever know. One of these tunes, a hard-driving, mid-tempo boogie with only one chord change, set the country ablaze the second it hit the airwaves. "Boogie Chillen'," on which Hooker played a round-hole Epiphone guitar fitted with a DeArmond pickup, plugged into a Silvertone amp, was an instant hit, selling over a million copies within weeks of its release. With one record, John Lee Hooker staked a claim as a true legend of the blues and an inarguably essential figure in the history of modern music.

Hooker's incredible longevity—he's been recording for nearly a half-century—is unrivaled. In the decades that have passed since his debut, his approach has remained virtually unchanged. The singularity of his powerfully expressive singing and propulsive guitar playing drives all of the music found on his many albums.

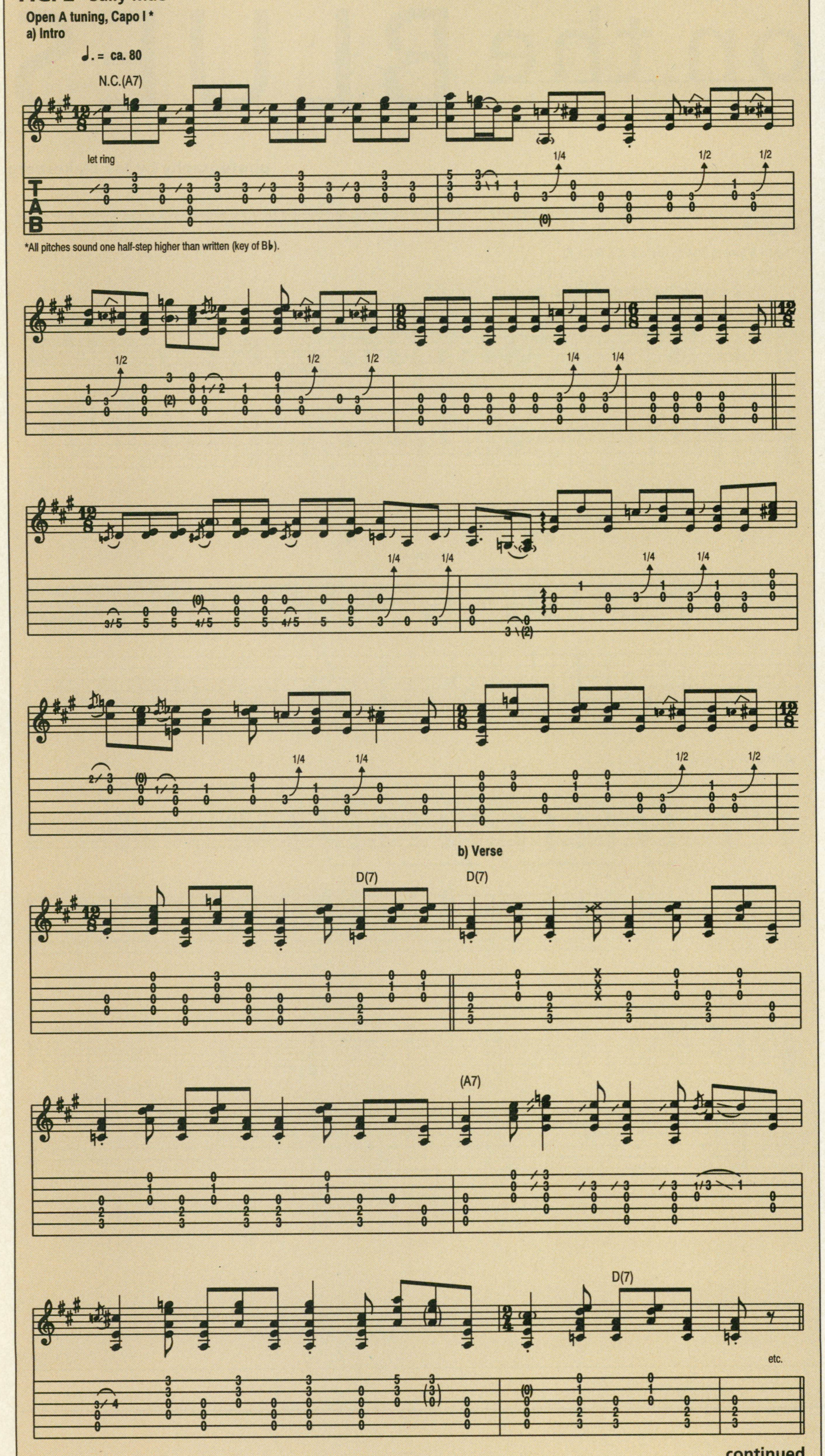
Hooker's electric guitar playing formed a crucial link between the pure Delta blues of the Twenties and Thirties (exemplified by Charley Patton, Robert Johnson, Blind Lemon Jefferson and Blind Blake) and the rock and roll and blues of the late Fifties and Sixties. The Rolling Stones, Van Morrison, ZZ Top, the Animals, the J. Geils Band, Johnny Winter, Ry Cooder, Ten Years After, Los Lobos, Canned Heat, Tom Waits, George Thorogood and Jimi Hendrix have all credited Hooker as a primary influence. Miles Davis, who, in 1990, recorded the soundtrack to the film *The Hot Spot* with Hooker, called him "the funkiest man alive. There ain't nobody sound like John Lee Hooker."

FIG. 1



Hooked on the BLUES

FIG. 2 "Sally Mae"



*All pitches sound one half-step higher than written (key of B♭).

continued

BORN IN 1917, John Lee first learned to play the guitar from his stepfather, Willie Moore, a Mississippi blues musician who was friends with Blind Lemon and Patton.

Says Hooker, "What I'm playing now, he taught me. All he would tell me was, 'Forget about these damn changes, boy, and just play!' " John Lee learned the "country boogie" from his stepfather but soon began adding his own unique twists and turns. He hit the road at age 14 and spent much of the Thirties in Memphis, where he played with blues legend Robert Nighthawk.

"That was heaven to me, the highlight of my life," says Hooker. He then went to Cincinnati, and, in the early Forties, he'd relocated to Detroit, which he calls "the best city in the world at that time."

Over the next five years, he honed his craft as a guitarist and songwriter while holding down a wide variety of jobs, including work in steel factories, hospitals and the auto industry. After an appearance at a house party, Hooker was approached by Elmer Barbee, owner of a small Detroit record shop. Barbee introduced Hooker to Bernie Besman of the Sensation label. He was the man behind the 1948 recordings, "Boogie Chillun'," "Sally Mae," “Wednesday Evening” and “Highway Blues.” Besman licensed the recordings to the Los Angeles-based Modern Records, owned by the Bihari Brothers (who were responsible for the early hits of B.B. King, among others). John Lee’s work for the Modern label, beautifully assembled on the new *John Lee Hooker: The Legendary Modern Recordings* (Flair/Virgin), is a vital, powerful blues album and a must-have for any true blues fan.

John Lee’s style of guitar playing is deceptively simple. Just about everything he plays is either in standard tuning or in open A tuning (low to high: E A E A C# E). He also occasionally uses open G tuning (low to high: D G D G B D), which is the same as open A tuning, but is one whole step lower. To change keys, Hooker uses a capo. When in open A tuning, he places a capo behind the first fret to play in the key of Bb, or places it behind the second fret for the key of B. He will occasionally use other capo positions, such as the third fret for the key of C.

When in standard tuning, Hooker plays everything out of the first-position E minor pentatonic scale (E G A B D). Sometimes he plays every song during a live show in the key of E, never straying from the first three frets of the guitar neck. To change keys in standard tuning, Hooker places a capo behind the first fret to play in the key of F, the second fret to play in F#, or the third fret to play in G. He may play a great many of the same licks in a variety of songs, but he twists these licks around the individual lyrics and the vocal phrases of each song in endless variations, creating a wholly different vibe for each individual composition.

Let's first examine Hooker’s use of open A tuning. The aforementioned “Boogie Chillun” is played in open A with a capo behind the second fret, sounding a concert-pitch B major chord. For all of the musical examples in this article, the capo is to be thought of as the nut or “zero fret,” with the tablature numbers indicating the number of frets above the capo. Regardless of the capo position, when in open A tuning, the unfretted sixth string is written as an E note, the unfretted fifth string is written as an A note, the unfretted fourth string is written as an E note, and so on. All songs which utilize open A are written in the key of A, to facili-

FIG. 2 continued

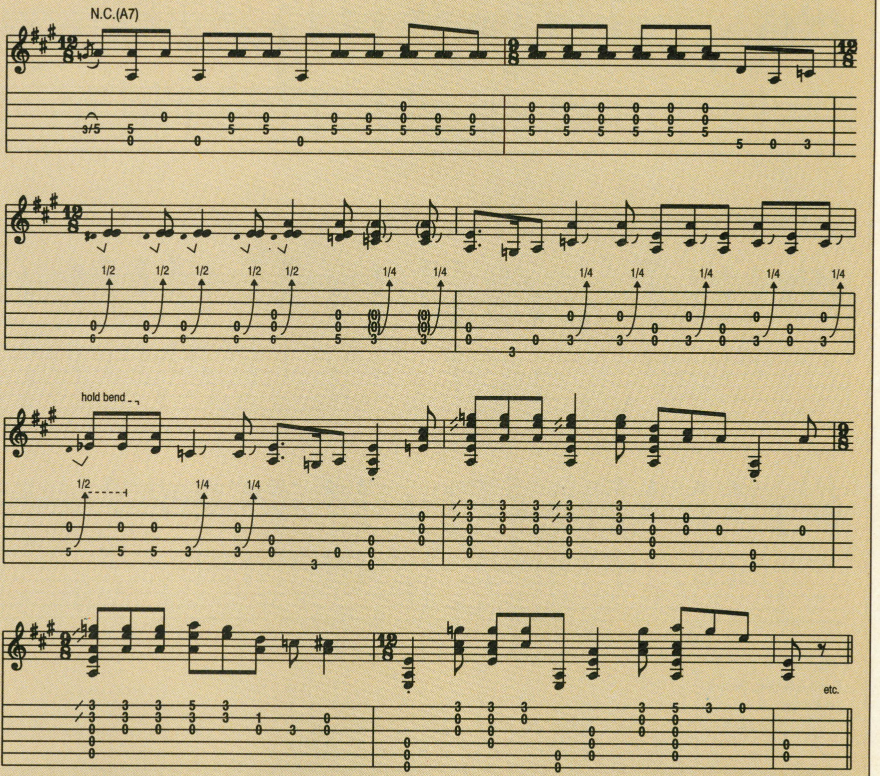
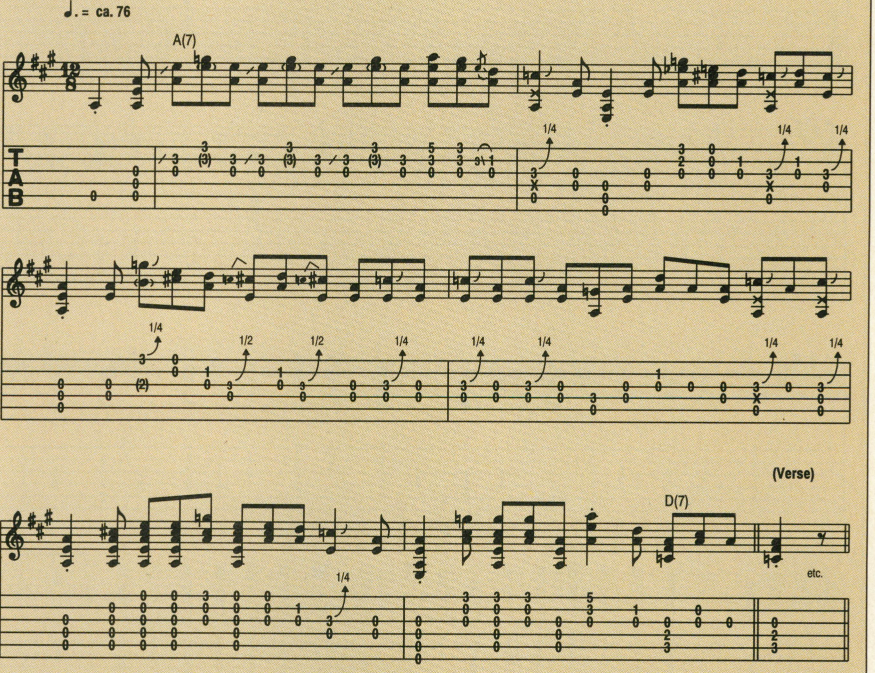


FIG. 3 “Crawling Kingsnake”

Open A tuning (no capo)

a) Intro



b) *a la* 1st Verse improvisation (:43 - :52)

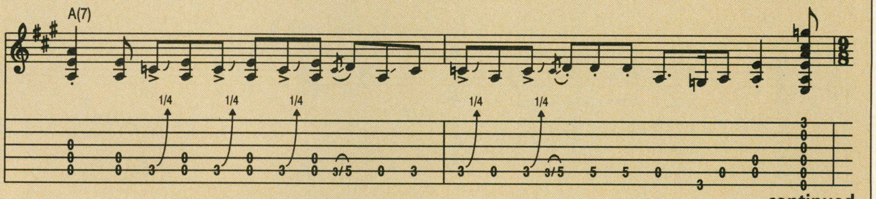


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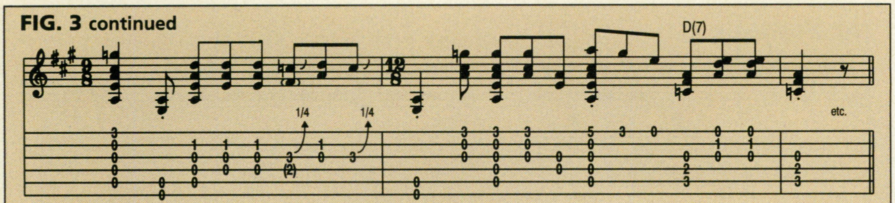
FIG. 3 continued



c) *a la* 2nd Verse improvisation (1:43 - 1:54)

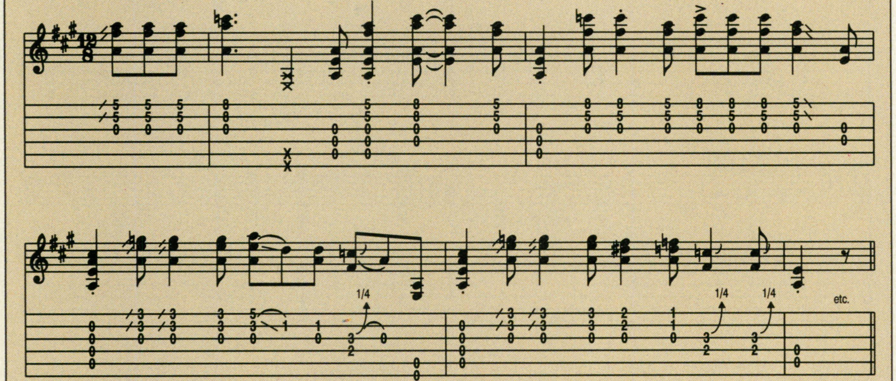
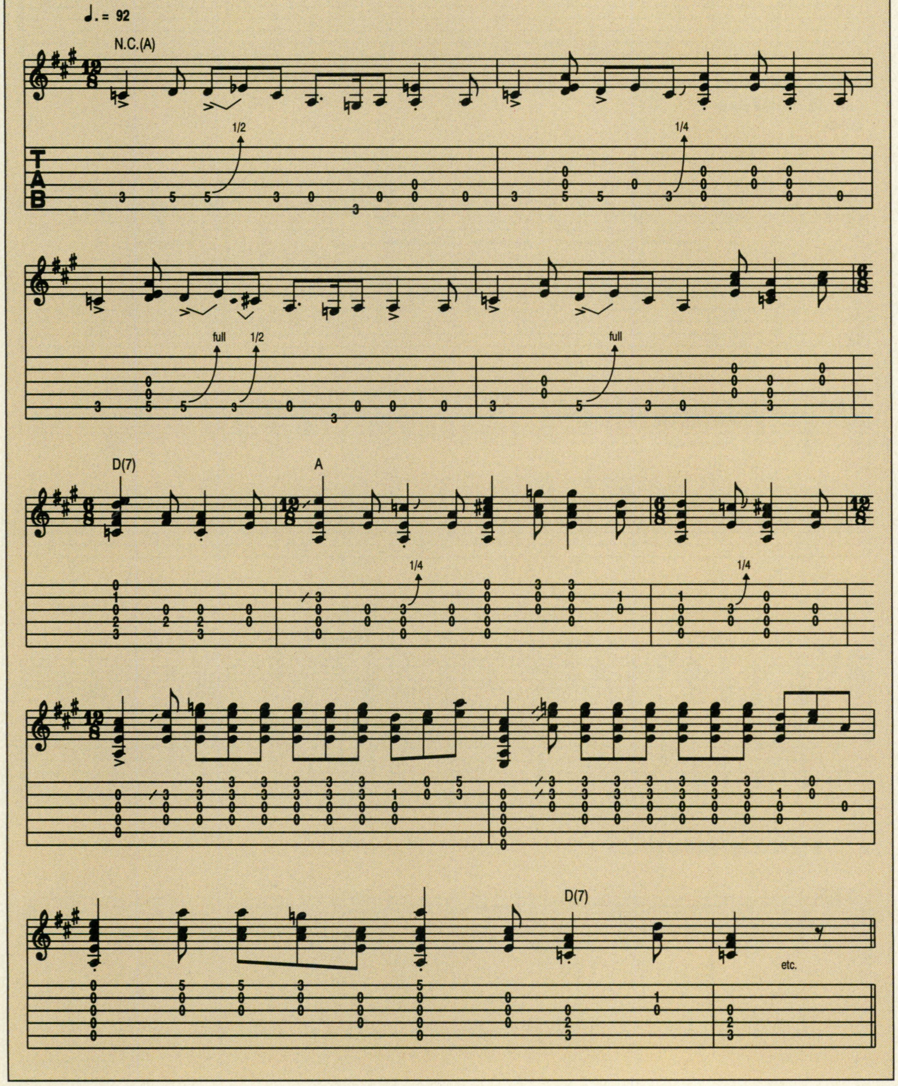


FIG. 4

Open A tuning, Capo II
1st Verse



tate the reading and comprehension of these musical examples. (The same is true for capo use in standard tuning: regardless of the capo position, the unfretted sixth string is written as an E note, the unfretted fifth string is written as an A note, the unfretted fourth string is written as a D note, and so on, with all songs in standard tuning written in the key of E.)

FIGURE 1A illustrates a typical JLH intro figure. John Lee always picks with his fingers, using the thumb for the bottom three strings and his index finger for the top three strings. To accurately recreate the riff in the first bar, alternate-pick each eighth note: On the downbeats, pick with the thumb; on the upbeats, pick with the index finger. (Use this same approach for all similar musical examples in this article.) On the very last eighth note of this bar, the index finger lightly picks the open third and fourth strings while the D# (fifth string/sixth fret) is hammered on.

In the second bar, the rolling chromatic riff is shifted down two frets. This, plus the first chromatically ascending figure shown in bar 1, comprises two primary rhythmic figures that are repeated throughout many of Hooker's songs. In bar 4, slide up to fretted E and G notes on beat 4 by barring the index finger across the top two strings at the third fret. This is another signature move in Hooker's rhythm style when playing in an open A tuning, and it appears in many of his compositions.

FIGURE 1B illustrates a typical JLH verse rhythm figure. This unusual D7 chord form is a major factor in the uniqueness of Hooker's rhythm guitar style. Identical in shape to a first-position C chord, this form in this tuning yields a beautiful chord voicing that could be analyzed as Dadd9/C, but the harmonic allusion is that of a dominant IV chord; in the key of A, that's D7. Curiously, Hooker often uses this same chord in place of the V chord (E7) in the progression, and foregoes the actual V chord altogether. This practice is a holdover from the country blues figures John Lee learned in his early days.

In order to shake things up and keep the rhythm driving forward, Hooker likes to infuse "straight eighth" licks. A similar lick, which makes use of the dominant seventh voicing shown in bar 4 of **FIGURE 1A**, is illustrated in **FIGURE 1C**.

Hooker likes to elaborate on this chord form by sliding the two fretted notes up two frets higher, yielding a D/A chord, as illustrated in **FIGURE 1D** . In bars 3 and 4 of this example, reach up with the pinky to fret a C on the high E string, and then alternate between this chord form and the previous D/A chord form in order to play a powerfully syncopated chord-based riff. At the end of this two-bar figure, return to the steady chug of the open low strings to juxtapose a steady boogie against the syncopated feel.

It's important to keep in mind that one of the essential earmarks of Hooker's music is freedom of form. He maintains that he can play perfect 12-bar blues all night long, but prefers the country blues approach of throwing in bars of 2/4 and 3/4 any time the mood strikes. "I do that on purpose," explains Hooker. "I can do it perfect if I want to, but that's how people know me. If I change the way I play naturally, it wouldn't be John Lee Hooker.

"The real blues is a *feeling,*" he continues. "When the real blues hits you, you forget all about the number of bars. You get to feelin' so good and so deep, and it just comes out. Sometimes when I'm playing, my own voice sounds so good to me, I've got teardrops in my eyes. I don't think about where I'm gonna change. It may come out on five, on six, on three, but it comes out *right,* with a punch. It's part of what makes it different from everybody else."

This absolute spontaneity keeps the music sounding alive, driving the song along and allowing it to develop and unfold. It also makes it difficult for a backup band to accommodate Hooker. On some of his records, the band sounds completely lost at times. But he had a solid band through much of the Eighties and early Nineties and this band was locked into the man's boogie. Says the Hook, "These guys are the greatest. There ain't no way to lose 'em! They're on me like white on rice."

Hooker is very intent on making the most of the percussive quality of the guitar, and his free approach to song structure and form accentuates the guitar's role as a rhythmic device above all else. The guitar functions more as a drum, beaten in endless variations, than as a tool of vital harmonic information, though both are intrinsically tied together. Blues great Bo Diddley shares this "guitar-as-drum" concept in his rhythm-oriented music.

ANOTHER GREAT TUNE from Hooker's first session is "Sally Mae," a slow blues played in open A tuning with the capo positioned behind the first fret. **FIGURE 2A** illustrates the song's intro. The tune begins at quarter note = 80, but slowly speeds up to quarter note = 88. Hooker employs this technique in many compositions. He begins with the same dominant seventh voicing shown in bar 4 of **FIGURE 1A**, and then moves into single-note riffs played essentially on the top three strings. Notice the subtle quarter- and half-step bends on the C

FIG. 5 "Down Child"

Open A tuning, Capo I

♩. = ca. 72

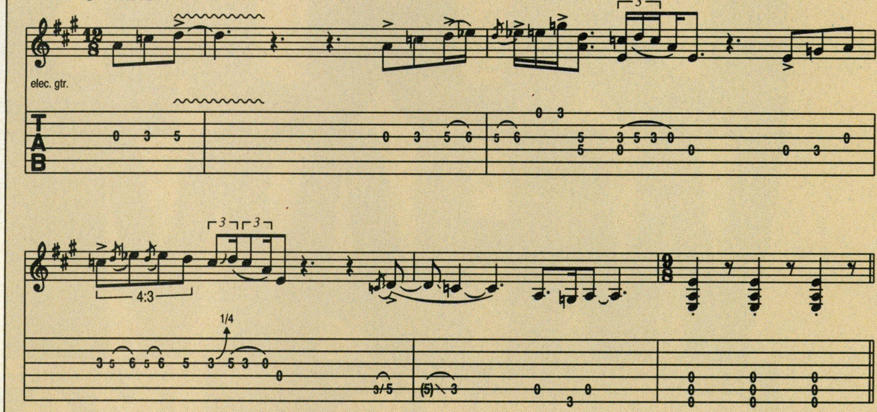


FIG. 6

Open A tuning, Capo I
Solo Lick at :57

♩. = ca. 76

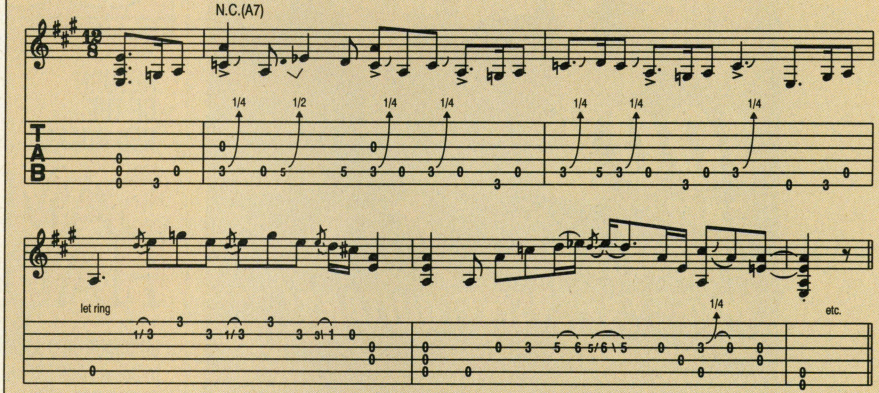


FIG. 7 ***a la* "Bottle Up And Go"**

Open A tuning, Capo I

♩ = 108 Triplet Feel

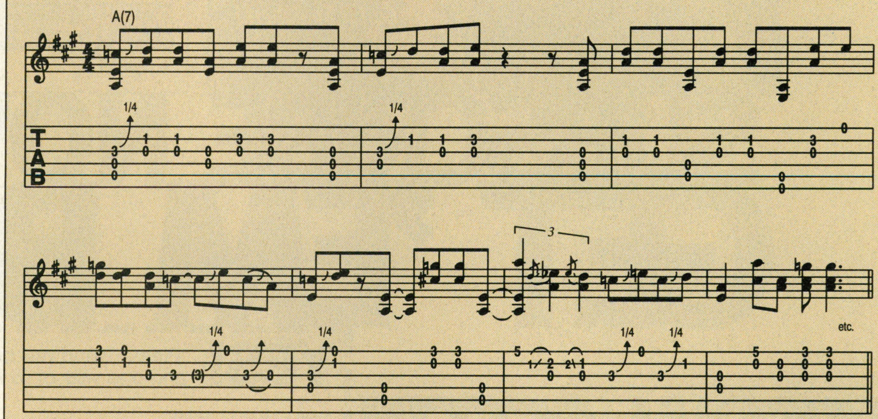
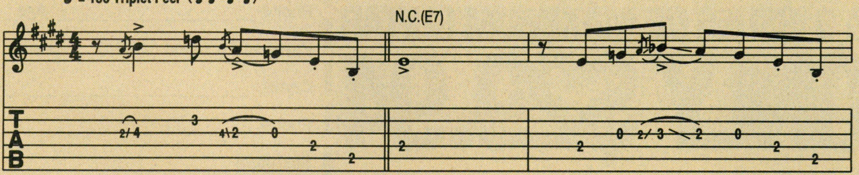


FIG. 8 "Boom Boom"

Standard tuning, Capo I
Intro

♩ = 156 Triplet Feel



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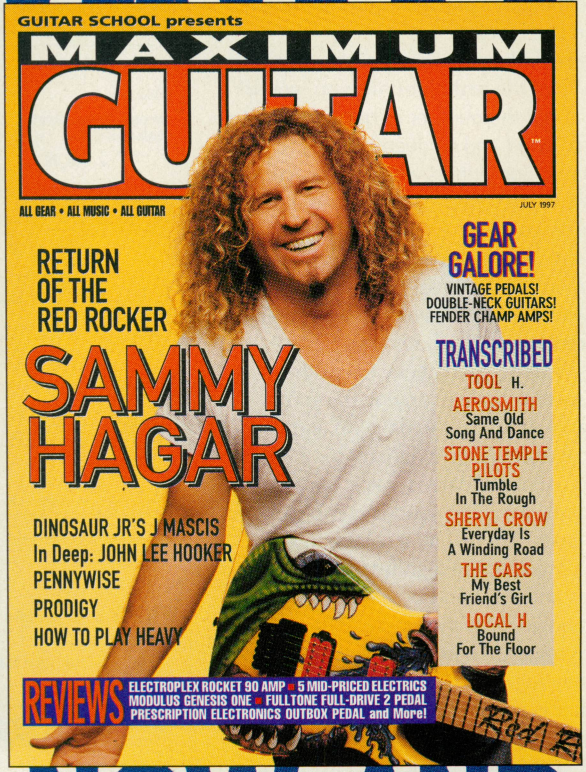
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note (third string/third fret), another Hooker trademark. Open strings are allowed to ring throughout to fill out the sound and to add harmonic interest to the figures.

FIGURE 2B illustrates the verse section of "Sally Mae," which makes use of the same D7 chord voicing found in "Boogie Chillun'." Notice the inclusion of a 2/4 bar (bar 5), played as a pickup moving back into the IV chord.

For the guitar solo, Hooker begins with unison A notes, sounded by fretting the fourth string at the fifth fret, played simultaneously with the open third string. **FIGURE 2C** illustrates figures along the lines of this solo. In bars 3 and 4, Hooker plays a succession of bent notes on the fifth string while allowing higher open strings to ring for added expressiveness. The solo rounds out with a combination of chordal and single-note figures, balanced perfectly and masterfully.

Another of Hooker's signature tunes is "Crawling Kingsnake," which is actually a cover of a 1941 Tony Hollins tune. The version transcribed here is from his 1949 recording of the song, included on Rhino's excellent *John Lee Hooker: The Ultimate Collection 1948-1990.* **FIGURE 3A** illustrates the song's six-bar intro, which utilizes many figures similar to "Sally Mae." This song is played in open A tuning with no capo. Hooker's improvisation here is more elaborate than that heard on "Sally Mae," and may be a testament to his development as a guitarist. Play through all of these licks slowly and carefully, and try to take in the beautifully pure improvisational nature of his overall approach.

During each of the song's verses, Hooker inserts guitar solo-like segments. **FIGURES 3B** and **3C** illustrate improvised figures similar to the ones he plays on this tune.

In 1951, John Lee recorded a handful of his best-known tunes, among them "Tease Me Baby," "House Rent Boogie," "Queen Bee," and his second million-seller, "I'm In the Mood." Play through **FIGURE 4** to get a feel for Hooker's accompaniment style during this period. This figure is played in open A tuning with a capo behind the second fret. Notice also the use of bars of 6/8, the equivalent of a 2/4 bar when played in 12/8.

John Lee participated in two important recording sessions in 1954, both of which featured Eddie Kirkland on second guitar. Two incredible performances were laid down: "Down Child" and "Bad Boy." On both tunes, Hooker's searing electric guitar tone, his playing and his singing are as impassioned as any performance he's ever

FIG. 8 continued

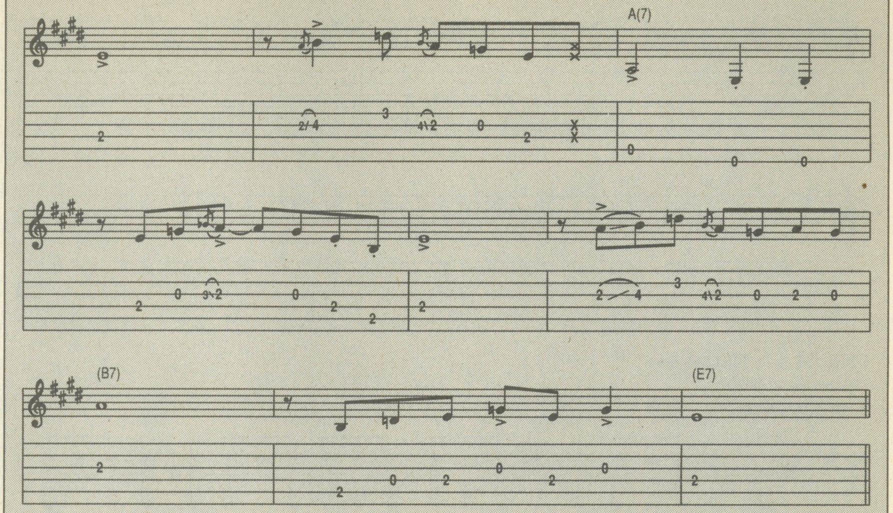

FIG. 9 *a la* **"I'm In The Mood"**

Standard tuning, Capo II
Intro
♩. = ca. 76

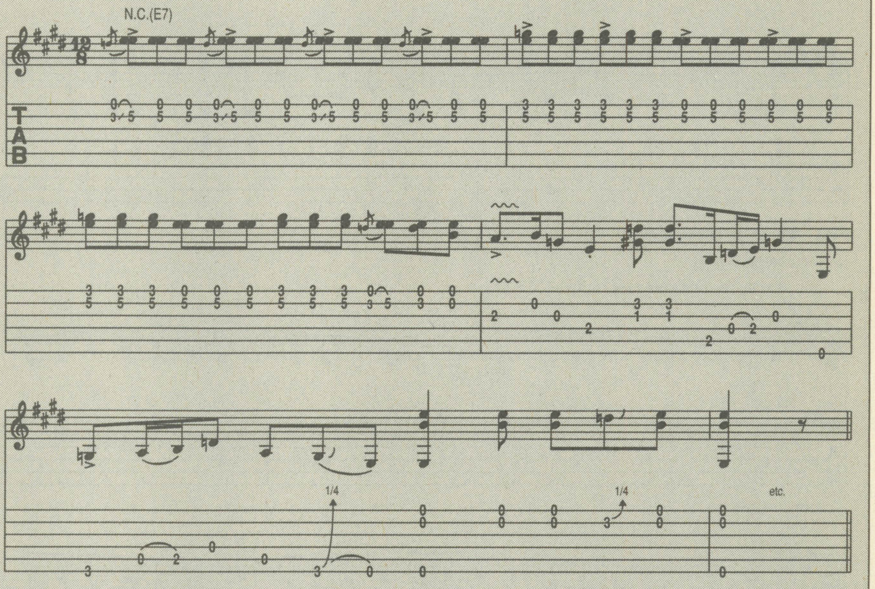

FIG. 10 *a la* **"John L's House Rent Boogie"**

Standard tuning, Capo II
Intro
♩ = ca. 168

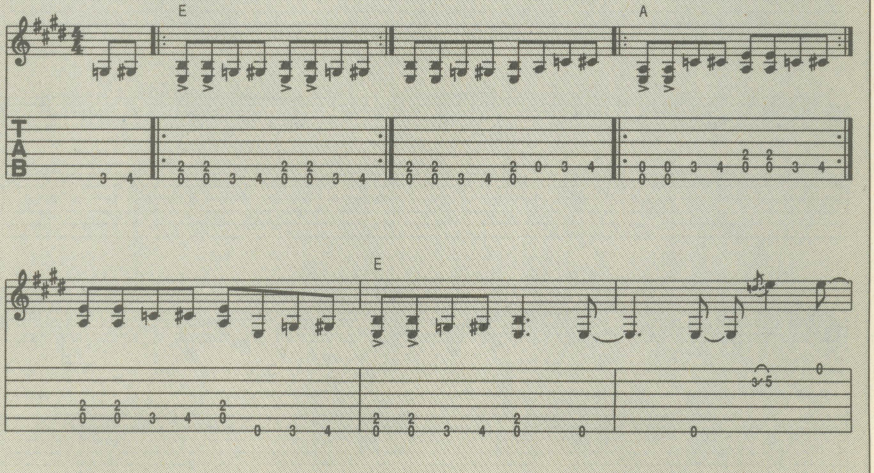

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FIG. 10 continued

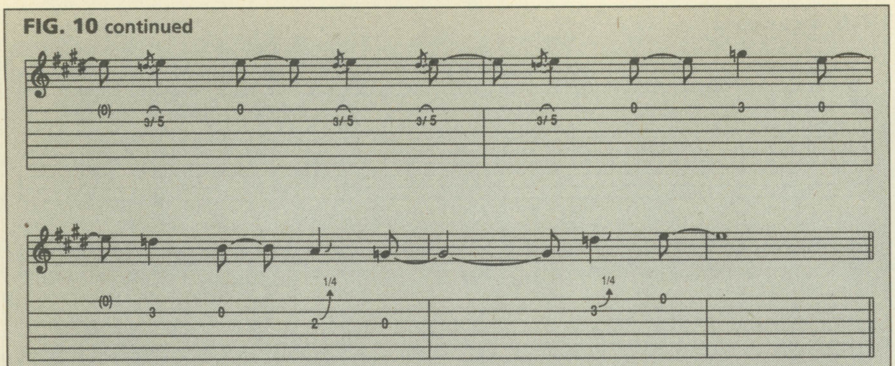


FIG. 11 *a la* "Queen Bee"

Stanard tuning, Capo II

♩. = ca. 84

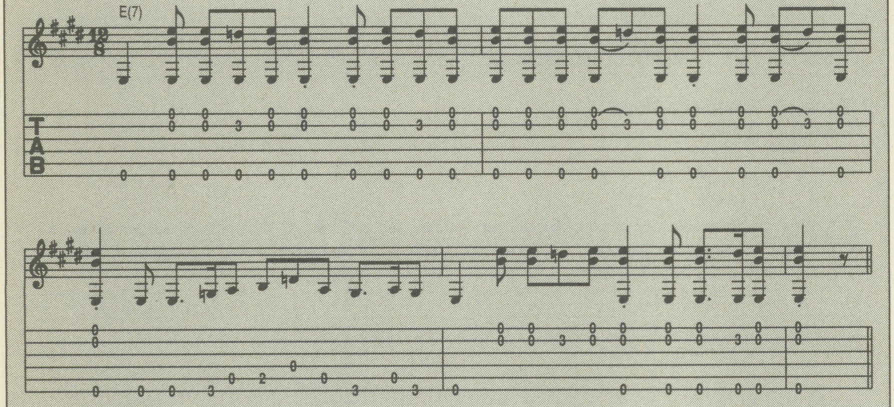
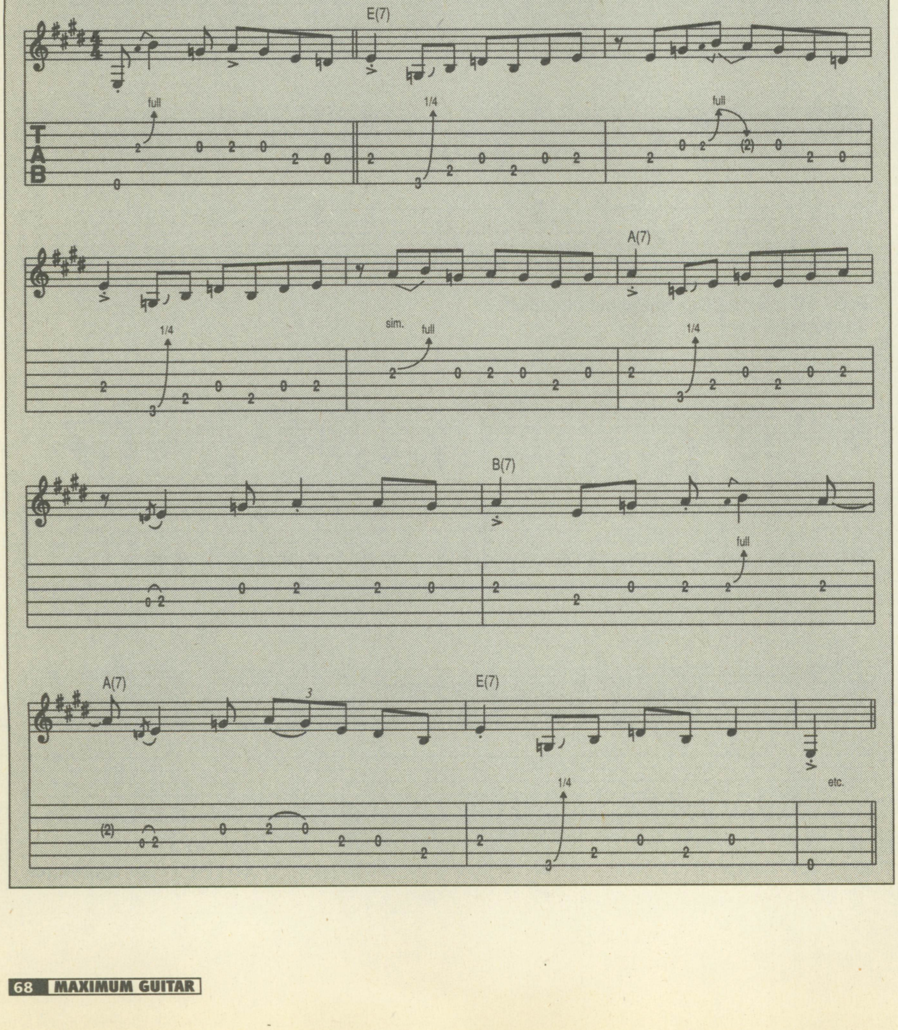


FIG. 12 *a la* "Dimples"

Standard tuning, Capo I

♩ = ca. 138 Triplet Feel (♫ = ³♩♪)



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recorded. "Down Child" is played in open A tuning with a capo behind the first fret, and **FIGURE 5** illustrates the first five bars of the song's intro. Hooker's single-note improvisation here is truly stunning.

FIGURE 6 illustrates another Hooker-style solo lick played in open A tuning with a capo at the first fret. These licks are reminiscent of those heard on "Bad Boy" and "Tease Me Baby," but here, the licks are doubled with humming instead of singing.

Our last example of open A tunings is from Hooker's 1966 recording of "Bottle Up and Go." Here, the capo is again positioned at the first fret, and John Lee plays a beautiful melodic figure on the high strings of a clean-tone electric. **FIGURE 7** illustrates licks along these lines. Notice the quarter-note triplet figure in bar 6.

to page 153

H.

PALM MUTING

GUITARIST ADAM JONES employs a right-hand technique known as *palm muting* to add texture and extra heaviness to his rhythm guitar parts in "H." A common tool of the trade used among guitarists in all styles of music, palm muting (indicated by the abbreviation P.M.) involves lightly resting the outside edge of your palm on the strings near the bridge as you pick or strum. As this palm pressure reduces string vibration, the sound and duration of the notes involved are directly affected by the amount of right-hand pressure you apply to the strings. Increasing the pressure generally results in quieter notes with a quick decay.

While Jones does make sporadic use of palm muting in the song's intro, it is halfway through the first verse (see **FIGURE 1**) where he really begins exploiting the technique to produce a chunky, yet subdued-sounding guitar riff. If, when playing through **FIGURE 1**, you find that your notes are either ringing too long or cutting too short, you'll want to really pay attention to your right-hand's palm placement. Allowing your palm to drift forward and over the bridge pick-up area of the guitar will kill note sustain, while positioning the palm too far back or even on top of the bridge will allow notes to ring no matter how hard you press down on the strings. Those of you with floating, Floyd Rose-style bridges/vibrato systems will have to be extra careful when making right-hand palm contact with the bridge. Any more than a little contact may be enough to rock the bridge back and bring the strings slightly, but noticeably, out of tune.

In measure 76 (**FIGURE 2**), we can see that palm muting is not just limited to chords, or picked riffs in general. Here, Jones uses palm muting to lend hammer-on licks an inert, yet assertive, quality which helps create a gradual and dramatic build-up of tension over the next few sections (and concluding with the explosive double-time riff beginning in measure 98). When performing **FIGURE 2**, you should find that a fairly light palm mute will best recreate Jones' delicate hammer-on attacks as heard on the recording.

Measures 88 and 89 (see **FIGURE 3**) demonstrate a classic application of this technique as Jones combines consecutive downstrokes with palm muting to give the eighth-note pulse a deep, growling rhythmic tone. However, while downstrokes are usually the norm with palm muting, you'll probably need to employ an upstroke to smoothly play the last 16th note at the end of each measure.

Palm muting is used by guitarists of all walks of life and all styles of music and can be found in more hard rock songs than not. If you're totally new to this useful technique, try to listen for it in your favorite guitarist's work. Learning this fundamental skill can help your playing sound more exciting, dynamic and polished.

—Jeff Perrin

BASS NOTES

THOUGH FAIRLY SPARSE and understated in terms of note content, Justin Chancellor's bass lines in "H." do provide a good lesson in composition as he uses *rhythmic contrast* to help create a clever and captivating instrumental arrangement.

Four bars before the first verse (see measure five [measure 17 in the guitar part]), Chancellor begins contrasting the muted, staccato (short) lead guitar rhythms by allowing his bass notes to sustain and ring. In the second verse (see rehearsal letter D), Chancellor provides more contrast by employing hammer-ons and pull-offs, giving his bass licks more of a flowing, legato rhythmic feel. During the song's interlude section (see rehearsal letter F) Chancellor approaches several of the root notes with graceful *slides*, effectively turning his progression into a silky backdrop for Adam Jones' hypnotic lead guitar motif.

To truly appreciate Chancellor's effective use of rhythmic contrast here, you'll need to study the transcription with your eyes and ears. The next step is to try applying this compositional device to your own bass lines. As this example proves, using rhythmic contrast can be an effective way of spicing up an otherwise mundane guitar arrangement.

—Jeff Perrin

FIG. 1

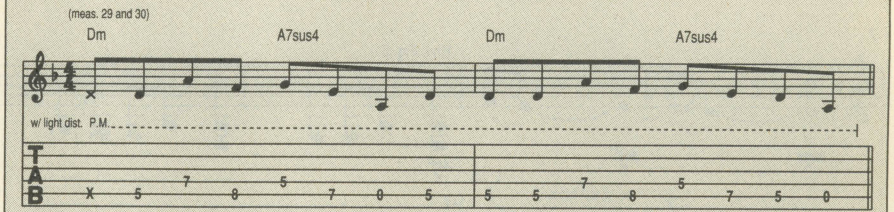


FIG. 2

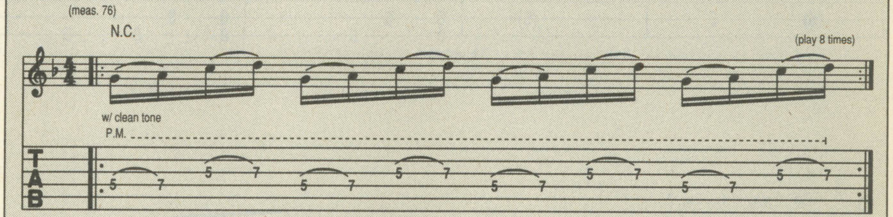
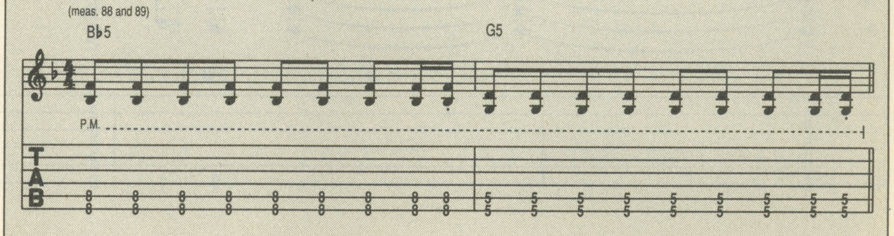
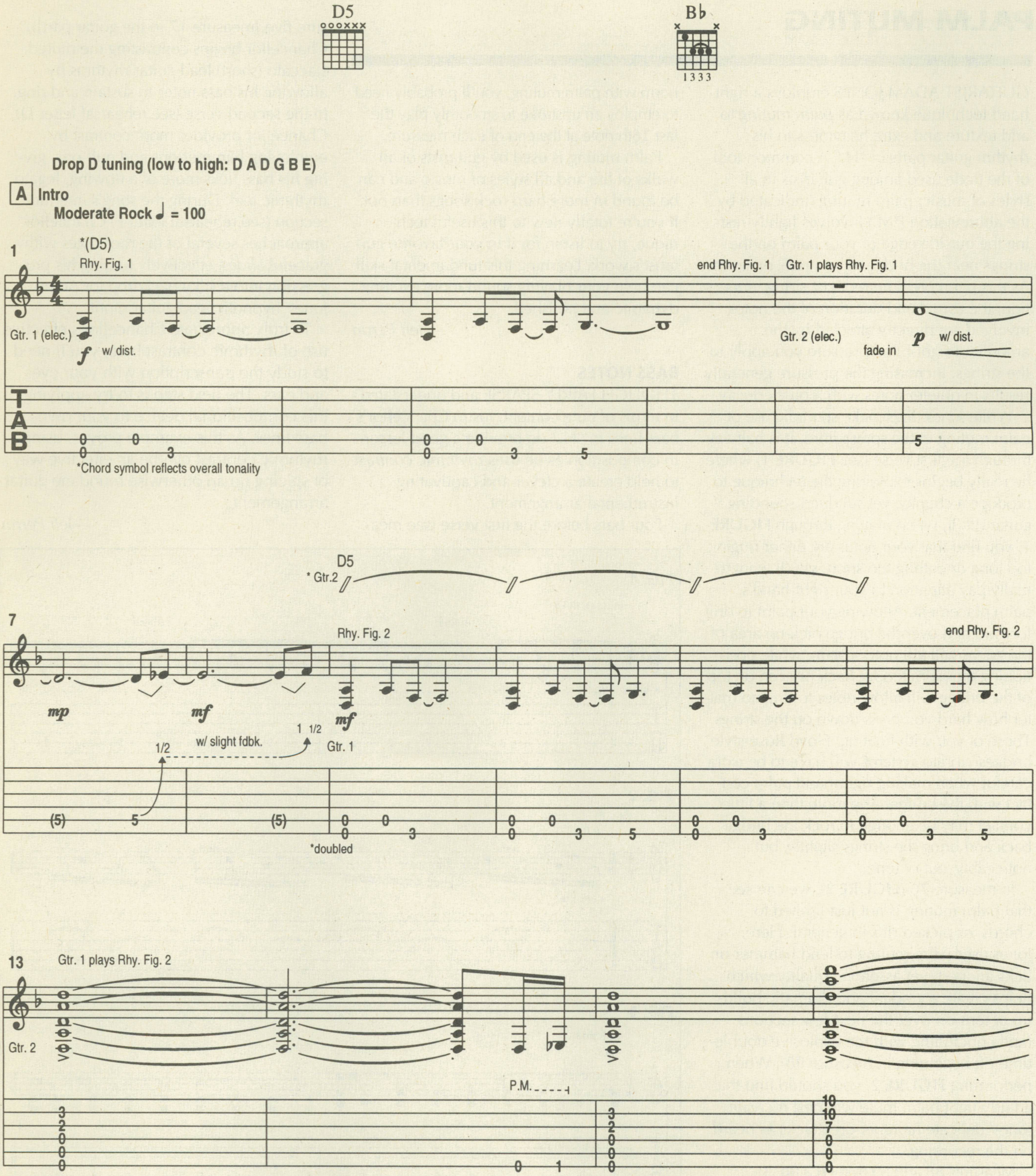


FIG. 3



H. TOOL

By JAMES A. KEENAN, ADAM JONES,
DANIEL CAREY and PAUL D'AMOUR
Guitar Transcription by Jeff Perrin
As heard on Tool's Zoo/Volcano Entertainment recording ÆNIMA


D5
B♭
1333
Drop D tuning (low to high: D A D G B E)
A Intro
Moderate Rock ♩ = 100
*(D5)
Rhy. Fig. 1
Gtr. 1 (elec.)
f w/ dist.
end Rhy. Fig. 1
Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 (elec.)
fade in
p w/ dist.
*Chord symbol reflects overall tonality
D5
*Gtr.2
Rhy. Fig. 2
end Rhy. Fig. 2
mp
mf
w/ slight fdbk.
1/2
1 1/2
Gtr. 1
mf
*doubled
Gtr. 1 plays Rhy. Fig. 2
Gtr. 2
P.M.

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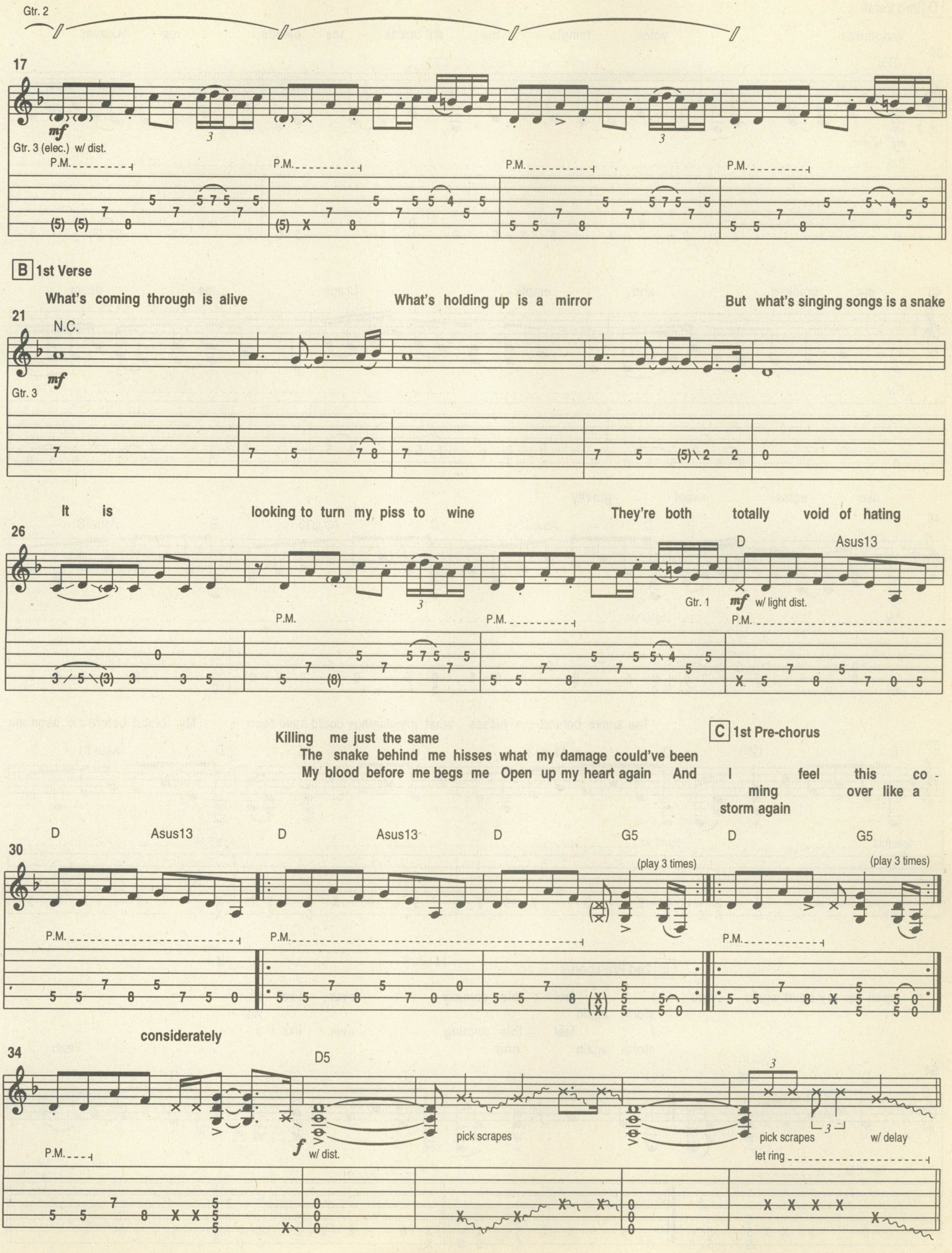
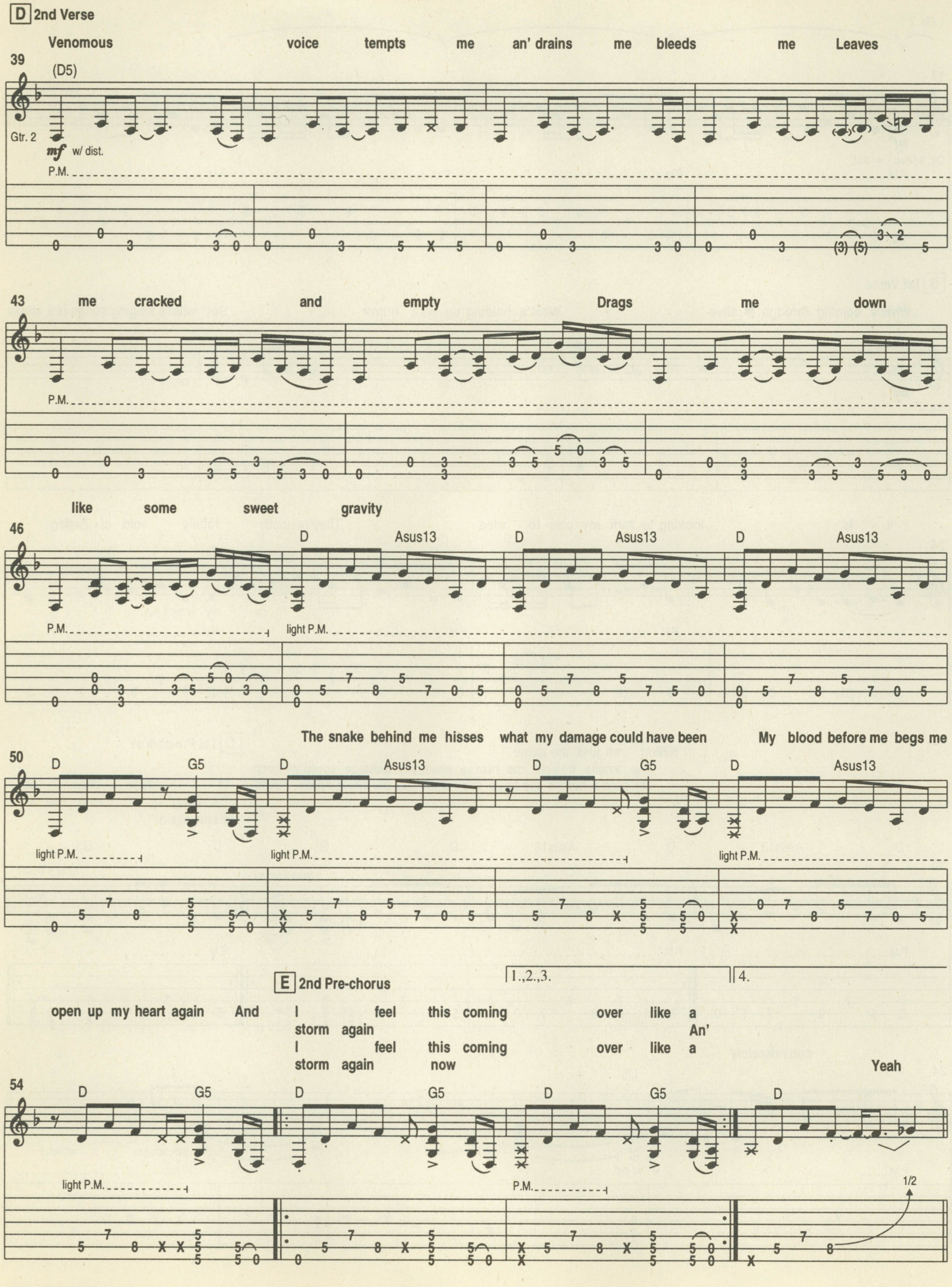
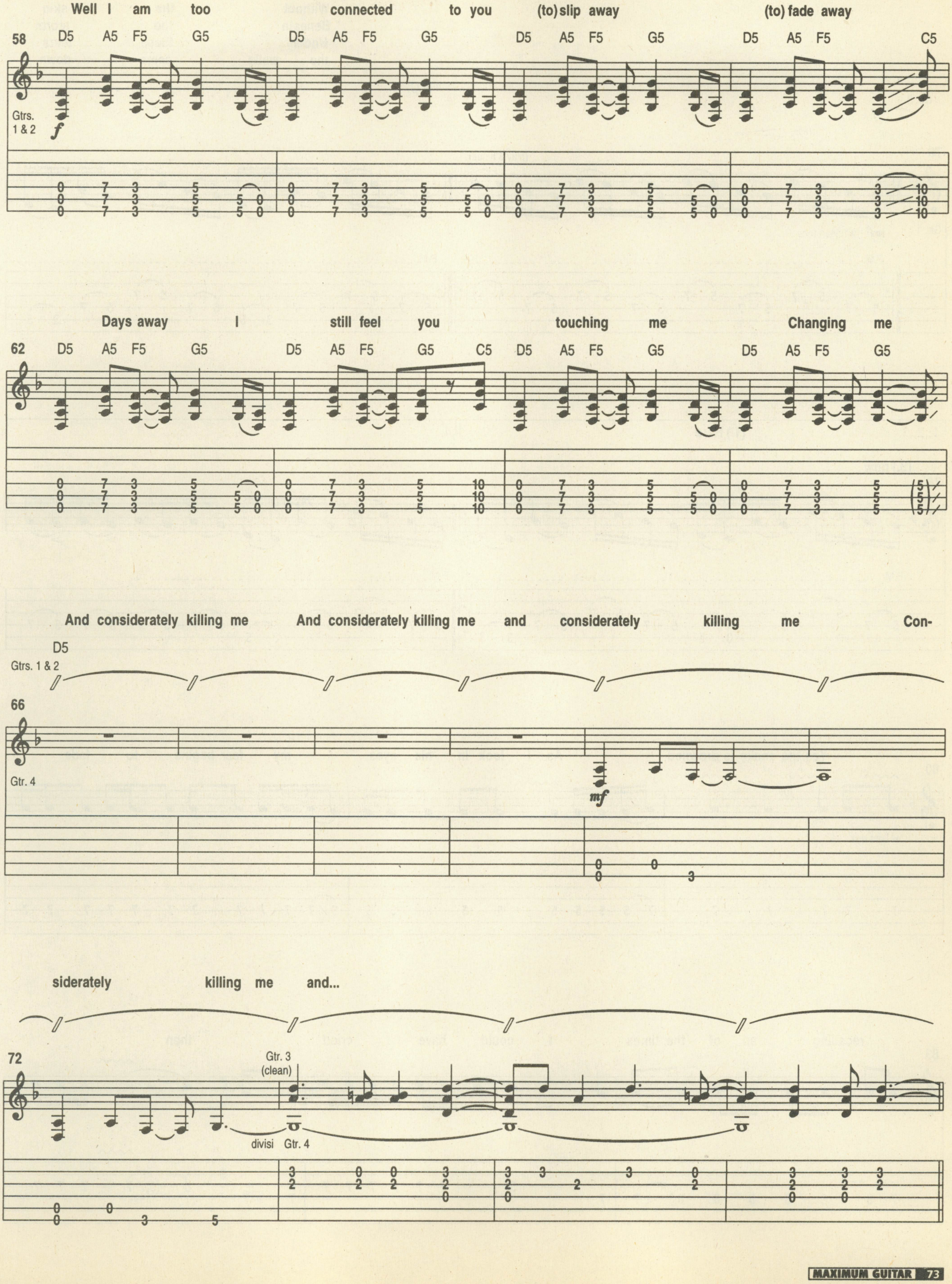
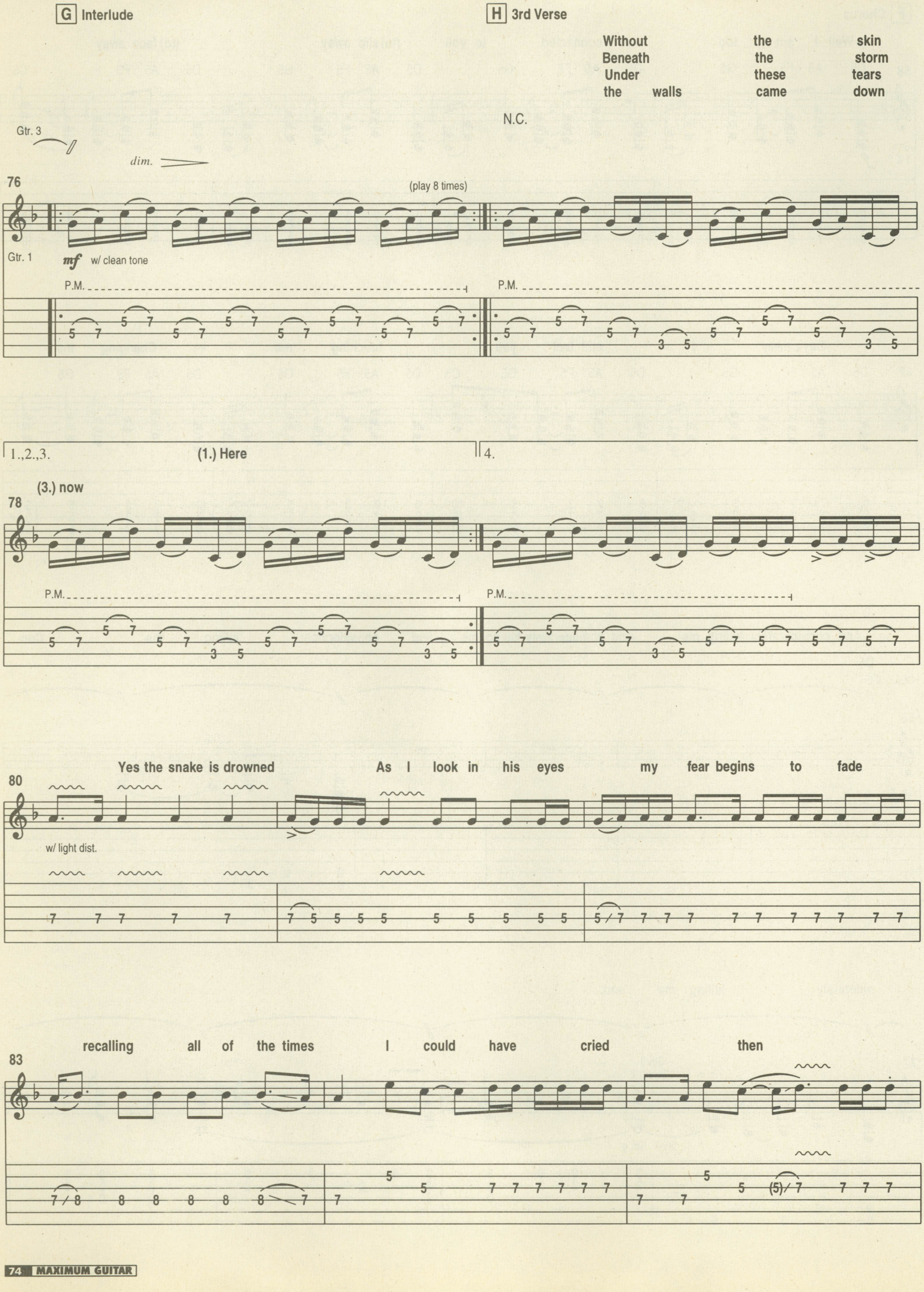
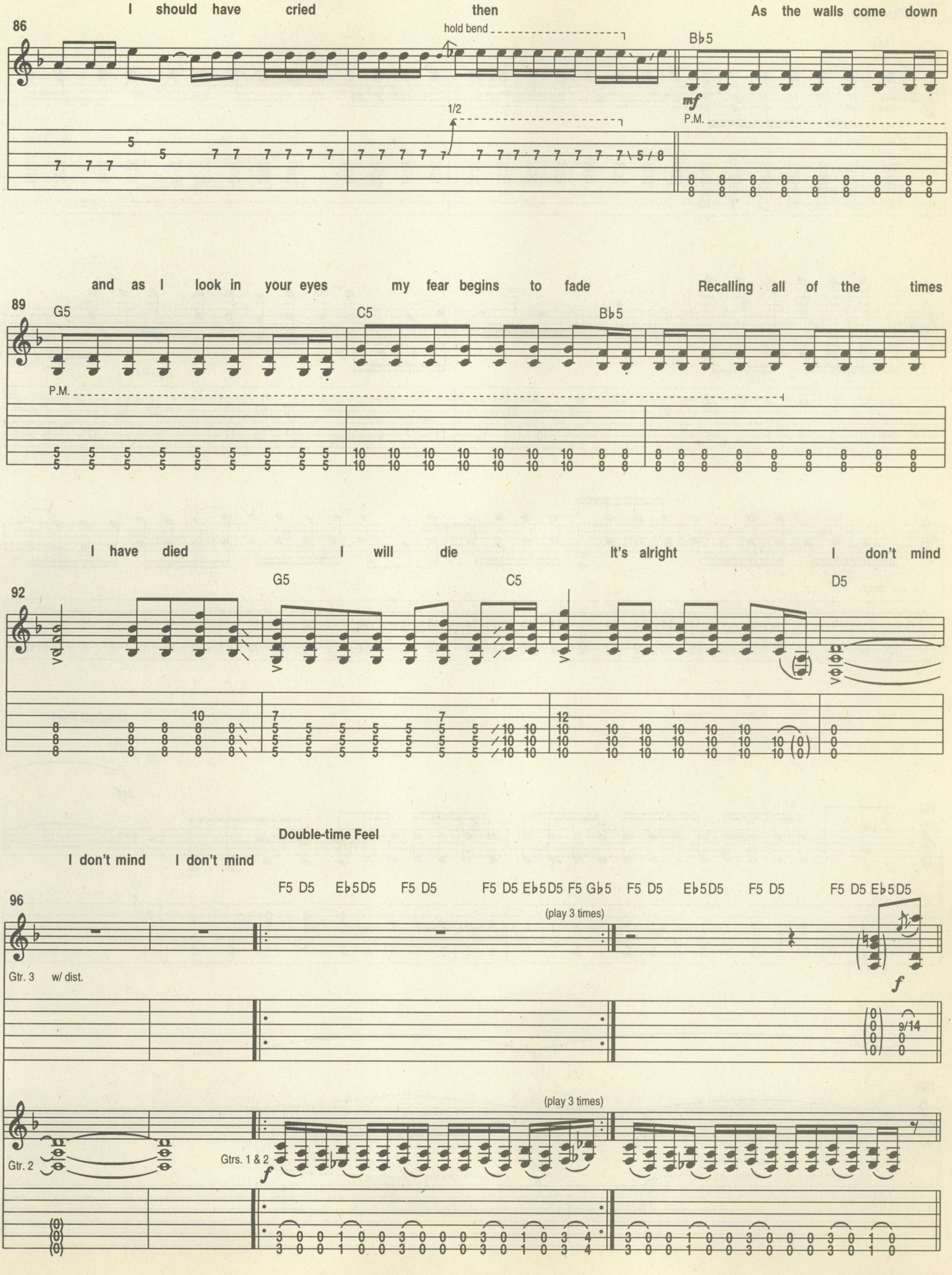

Gtr. 2
17
mf
Gtr. 3 (elec.) w/ dist.
P.M.
B 1st Verse
What's coming through is alive
What's holding up is a mirror
But what's singing songs is a snake
21
N.C.
Gtr. 3
It is
looking to turn my piss to wine
They're both totally void of hating
26
D
Asus13
Gtr. 1
w/ light dist.
Killing me just the same
The snake behind me hisses what my damage could've been
My blood before me begs me Open up my heart again And I feel this co - ming over like a storm again
C 1st Pre-chorus
30
G5
(play 3 times)
considerately
34
D5
w/ dist.
pick scrapes
w/ delay
let ring


D 2nd Verse
Venomous voice tempts me an' drains me bleeds me Leaves
39
(D5)
Gtr. 2
mf w/ dist.
P.M.
me cracked and empty Drags me down
43
P.M.
like some sweet gravity
46
D Asus13 D Asus13 D Asus13
P.M.
light P.M.
The snake behind me hisses what my damage could have been My blood before me begs me
50
D G5 D Asus13 D G5 D Asus13
light P.M.
E 2nd Pre-chorus
1.,2.,3.
4.
open up my heart again And I feel this coming over like a
storm again An'
I feel this coming over like a
storm again now
Yeah
54
D G5 D G5 D G5 D
light P.M.
P.M.
1/2

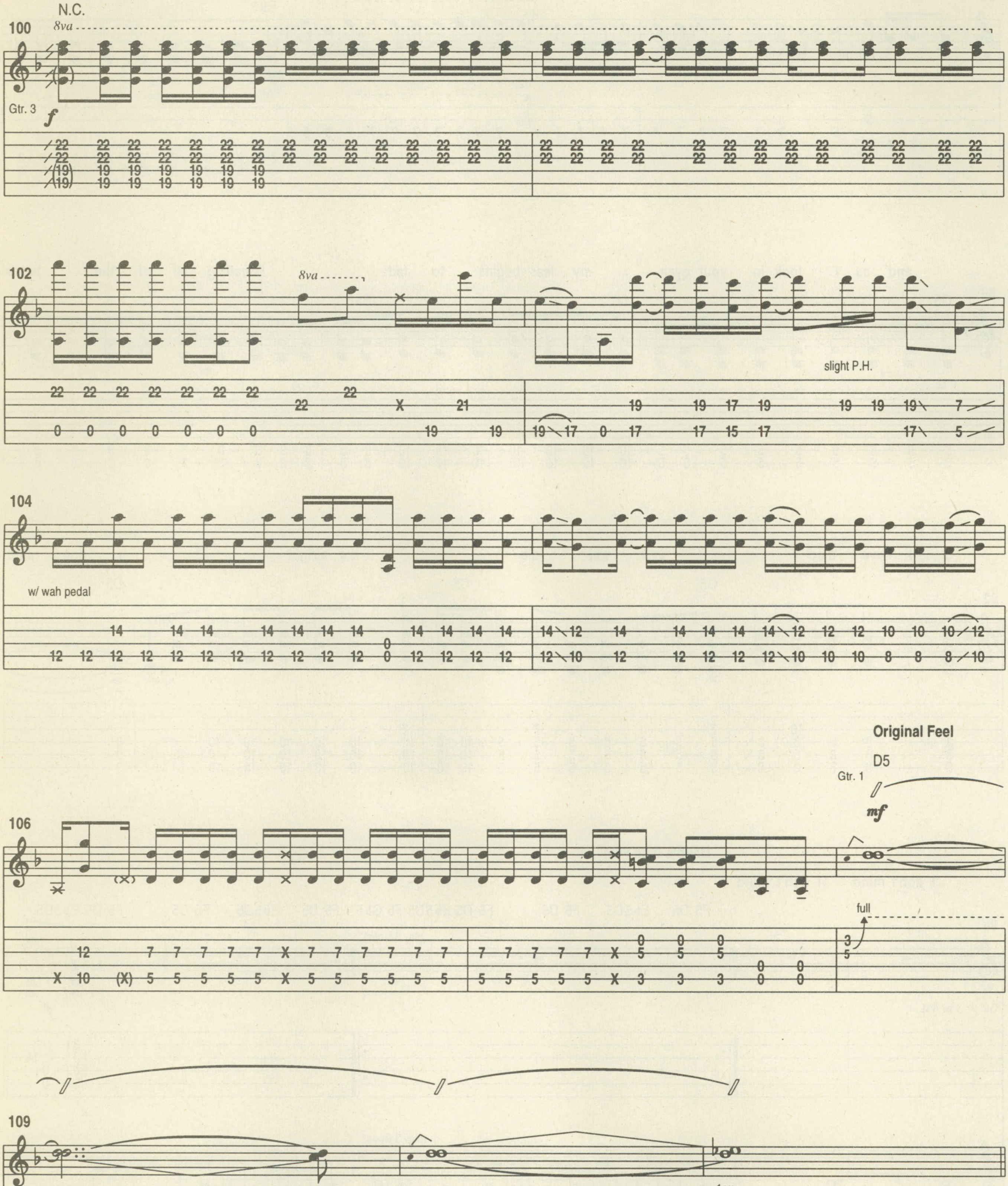
F Chorus


Well I am too connected to you (to) slip away (to) fade away
58
D5 A5 F5 G5 D5 A5 F5 G5 D5 A5 F5 G5 D5 A5 F5 C5
Gtrs. 1 & 2
f
Days away I still feel you touching me Changing me
62
D5 A5 F5 G5 D5 A5 F5 G5 C5 D5 A5 F5 G5 D5 A5 F5 G5
And considerately killing me And considerately killing me and considerately killing me Con-
D5
Gtrs. 1 & 2
66
Gtr. 4
mf
siderately killing me and...
72
Gtr. 3
(clean)
divisi Gtr. 4

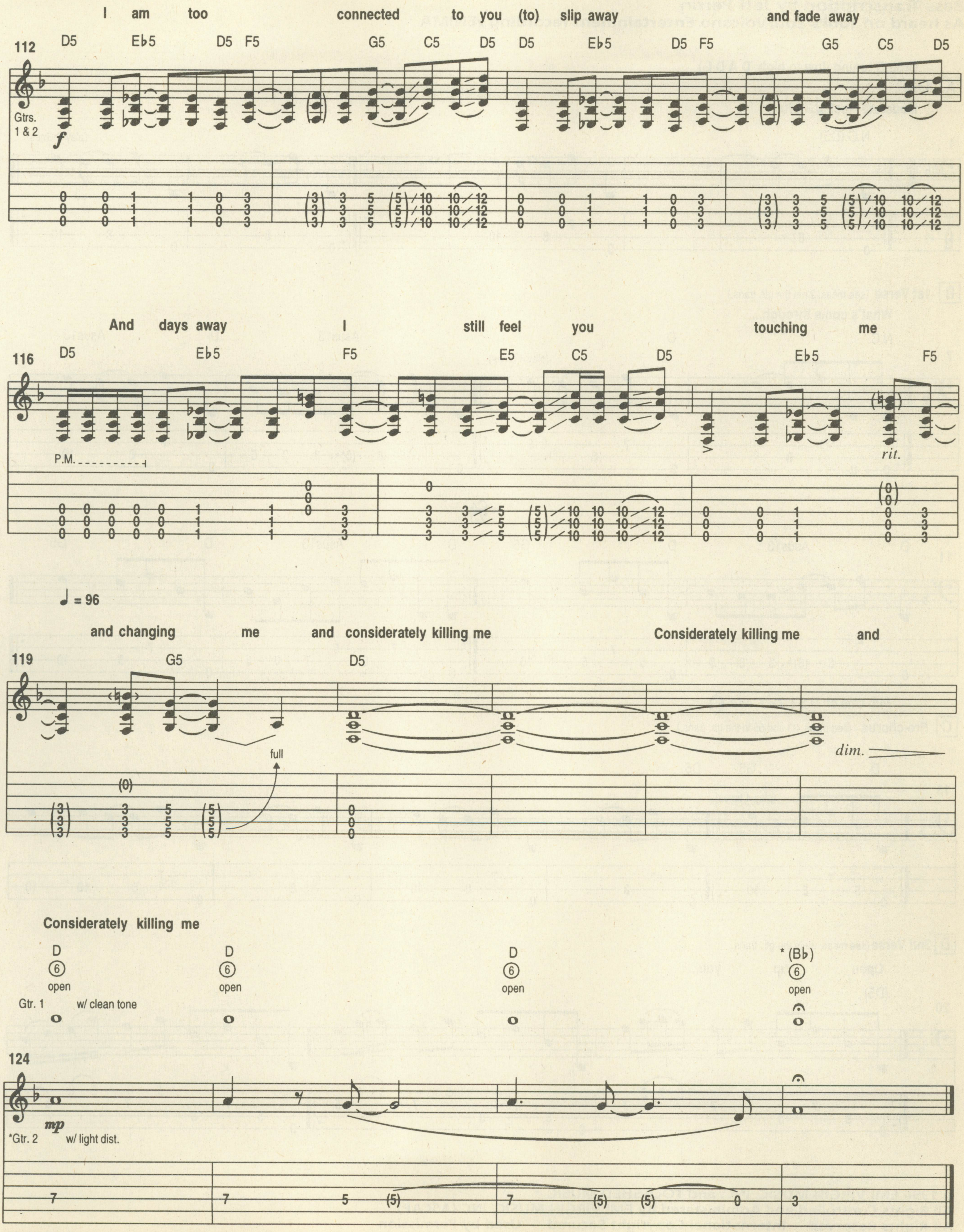

G Interlude
H 3rd Verse
Without the skin
Beneath the storm
Under these tears
the walls came down
N.C.
Gtr. 3
dim.
76
(play 8 times)
Gtr. 1
mf w/ clean tone
P.M.
1.,2.,3.
(1.) Here
(3.) now
4.
78
P.M.
Yes the snake is drowned
As I look in his eyes
my fear begins to fade
80
w/ light dist.
recalling all of the times
I could have cried
then
83


86
I should have cried then
hold bend
1/2
As the walls come down
B♭5
mf
P.M.
89
and as I look in your eyes my fear begins to fade
G5
C5
B♭5
P.M.
Recalling all of the times
92
I have died
G5
I will die
C5
It's alright
I don't mind
D5
96
I don't mind I don't mind
Double-time Feel
F5 D5 E♭5 D5 F5 D5
F5 D5 E♭5 D5 F5 G♭5
(play 3 times)
F5 D5 E♭5 D5 F5 D5
F5 D5 E♭5 D5
Gtr. 3 w/ dist.
f
Gtr. 2
Gtrs. 1 & 2
f
(play 3 times)

I Guitar Solo


N.C.
100
8va
Gtr. 3
f
102
8va
slight P.H.
104
w/ wah pedal
Original Feel
D5
Gtr. 1
mf
106
full
109
grad. release
full
grad. bend
1 1/2
wah pedal off

J 2nd Chorus


I am too connected to you (to) slip away and fade away
112
D5 E♭5 D5 F5 G5 C5 D5 D5 E♭5 D5 F5 G5 C5 D5
Gtrs. 1 & 2
f
And days away I still feel you touching me
116
D5 E♭5 F5 E5 C5 D5 E♭5 F5
P.M.
rit.
♩ = 96
and changing me and considerately killing me Considerately killing me and
119
G5 D5
full
dim.
Considerately killing me
D ⑥ open
D ⑥ open
D ⑥ open
* (B♭) ⑥ open
Gtr. 1 w/ clean tone
124
mp
*Gtr. 2 w/ light dist.

*doubled simile

* Bass plays low B♭

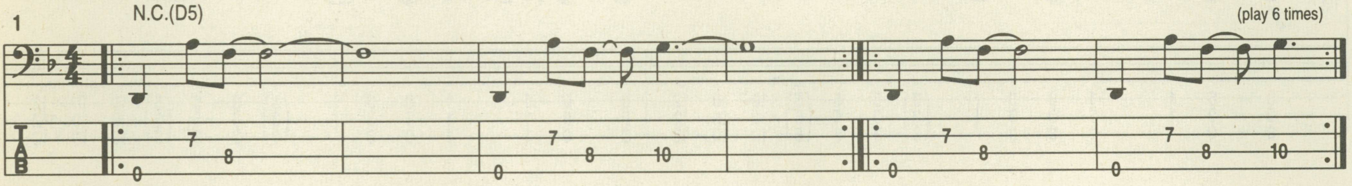
H. TOOL

By JAMES A. KEENAN, ADAM JONES,
DANIEL CAREY and PAUL D'AMOUR
Bass Transcription by Jeff Perrin
As heard on Tool's Zoo/Volcano Entertainment recording ÆNIMA

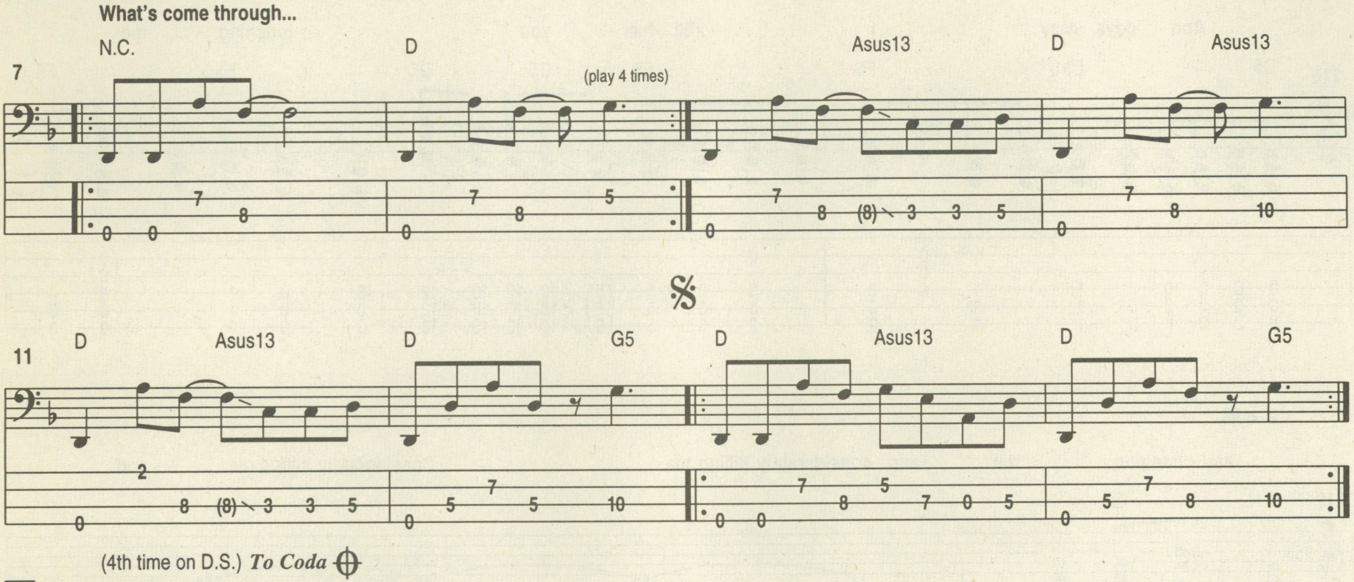
Drop D tuning (low to high: D A D G)

A Intro

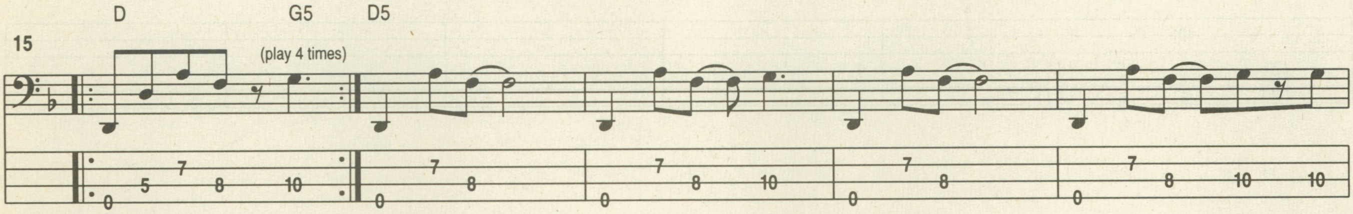
Moderate Rock ♩ = 100


1
N.C.(D5)
(play 6 times)
T
A
B

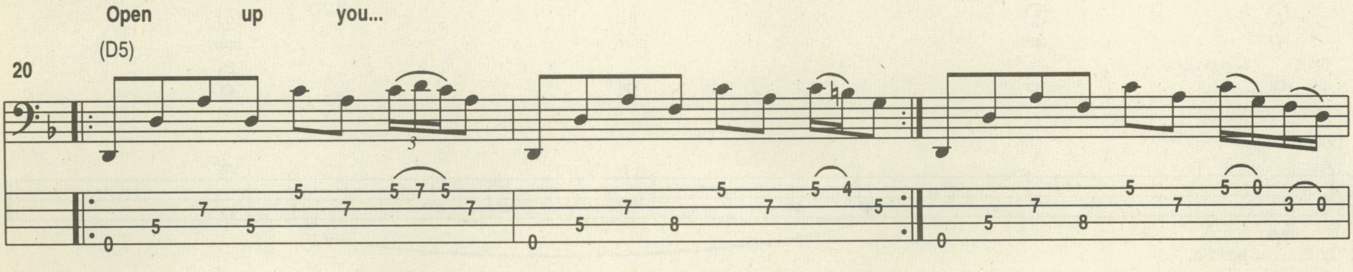
B 1st Verse (see meas. 21 in the gtr. trans.)


What's come through...
N.C.
7
D
(play 4 times)
Asus13
D
Asus13
𝄋
11
D
Asus13
D
G5
D
Asus13
D
G5
(4th time on D.S.) To Coda 𝄌

C Pre-chorus (see meas. 33 and 55 in the gtr. trans.)


D
G5
D5
15
(play 4 times)

D 2nd Verse (see meas. 39 in the gtr. trans.)


Open up you...
(D5)
20
3

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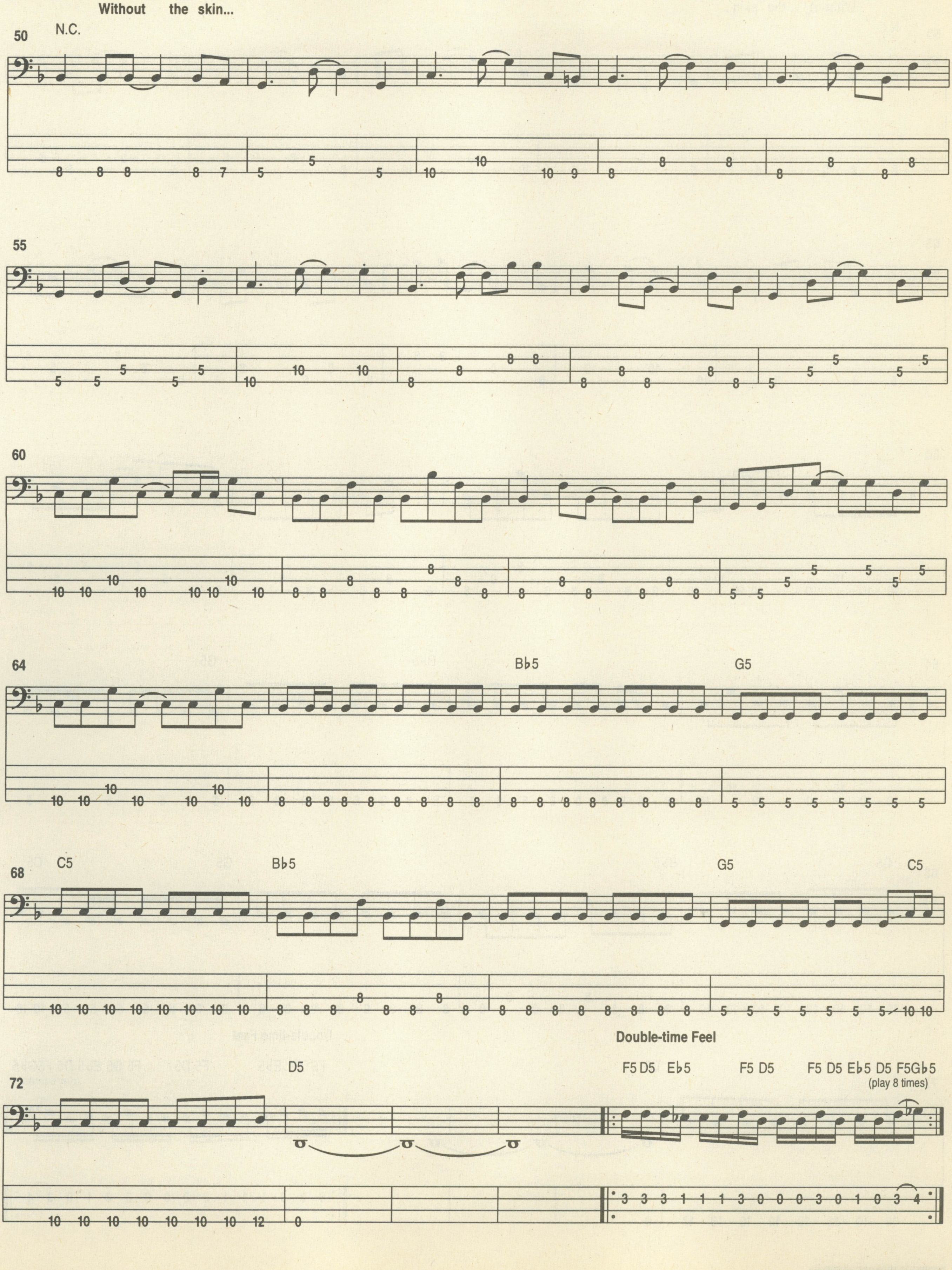
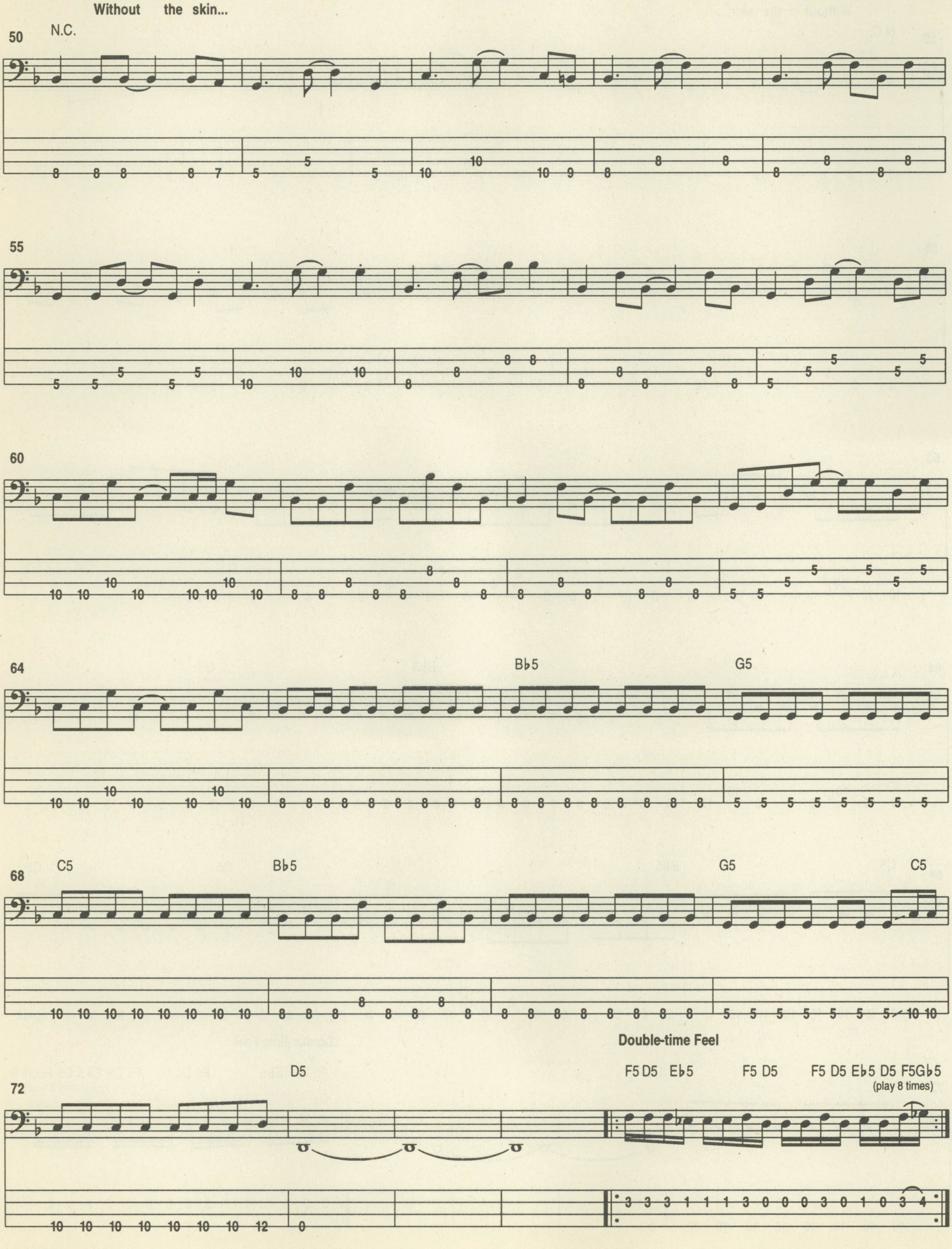
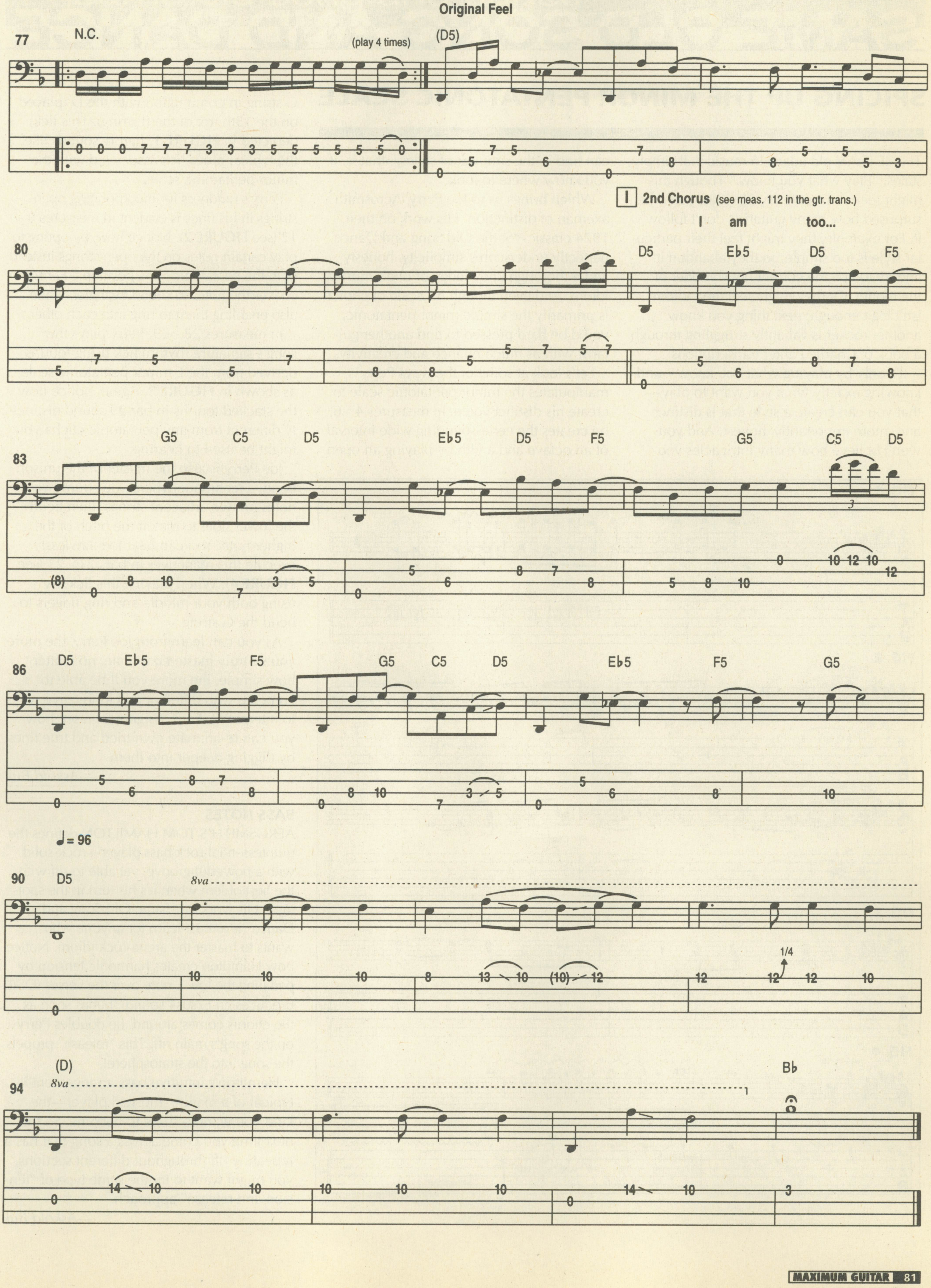
G 3rd Verse (see meas. 77 in the gtr. trans.)


Without the skin...
50
N.C.
55
60
64
B♭5
G5
68
C5
B♭5
G5
C5
72
D5
Double-time Feel
F5 D5 E♭5
F5 D5
F5 D5 E♭5 D5 F5G♭5
(play 8 times)

G **3rd Verse** (see meas. 77 in the gtr. trans.)


Without the skin...
50
N.C.
55
60
64
B♭5
G5
68
C5
B♭5
G5
C5
72
D5
Double-time Feel
F5 D5 E♭5
F5 D5
F5 D5 E♭5 D5 F5G♭5
(play 8 times)


Original Feel
77
N.C.
(play 4 times)
(D5)
I 2nd Chorus (see meas. 112 in the gtr. trans.)
am
too...
80
D5
E♭5
D5
F5
83
G5
C5
D5
E♭5
D5
F5
G5
C5
D5
86
D5
E♭5
F5
G5
C5
D5
E♭5
F5
G5
♩= 96
90
D5
8va
1/4
94
(D)
8va
B♭

SAME OLD SONG AND DANCE

SPICING UP THE MINOR PENTATONIC SCALE

THERE IS AN old adage in music that simply states, "Play what you know." Though this might seem transparently obvious, you'd be surprised how many guitarists don't follow it. For example, they might feel their particular style is too simple, so they abandon it and try to ape the current hot shredder of the month. Or they might feel their idiom isn't legit enough; next thing you know, another rocker is valiantly struggling through a book of Charlie Parker transcriptions.

It's only by playing what you know—and knowing exactly what you want to play—that you can create a style that is distinct and, more importantly, honest. And you won't believe how many intricacies you can find in the simplest of styles—that is, if you know where to look.

Which brings us to Joe Perry, Aerosmith axeman of distinction. His work on their 1974 classic, "Same Old Song and Dance," perfectly underscores simplicity, honesty and a thorough knowledge of one's musical idiom. And even though his scale of choice is primarily the simple minor pentatonic, you'd be hard pressed to find another guitarist with as much nuance and creativity.

Let's look at some of the ways Perry manipulates the minor pentatonic scale to create his distinct voice. In measures 4 - 6, he creates the eerie-sounding wide interval of an octave and a fifth by playing an open G string in conjunction with the D (played on the 15th fret of the B string). This lick, depicted in **FIGURE 1**, hardly sounds like the typical blues lick associated with the minor pentatonic scale.

Perry's fondness for incorporating open strings in his lines is evident in measures 9 - 12 (see **FIGURE 2**). Notice how, by opting to play certain notes on the open strings instead of in the pentatonic "box position," Perry coaxes the notes to sound twangier, while also enabling them to ring into each other.

In measures 28 - 29, Perry plays the song's signature rhythm lick using fourths derived from the E minor pentatonic scale, as shown in **FIGURE 3**. Again, notice how the stacked fourths in bar 29 sound distinctly different from any pentatonic cliché you might be used to hearing.

Joe Perry is also the master of the unison bend, a technique where you strum two notes on two adjacent strings, then bend the lower note to match the pitch of the higher note. You can hear Joe flawlessly execute this maneuver in bars 21 - 23 (see **FIGURE 4**). When playing this lick, try using both your middle and ring fingers to bend the G string.

As you can learn from Joe Perry, the more you've truly mastered a scale, no matter how simple, the more you'll be able to come up with different and innovative ways to interpret it. Your assignment—see how you can re-animate own tried and true lines by digging deeper into them.

—Askold Buk

FIG. 1

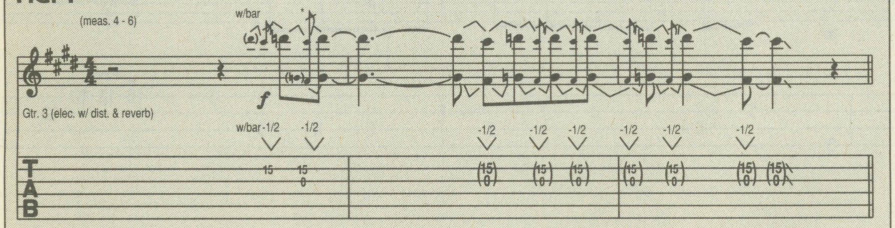


FIG. 2

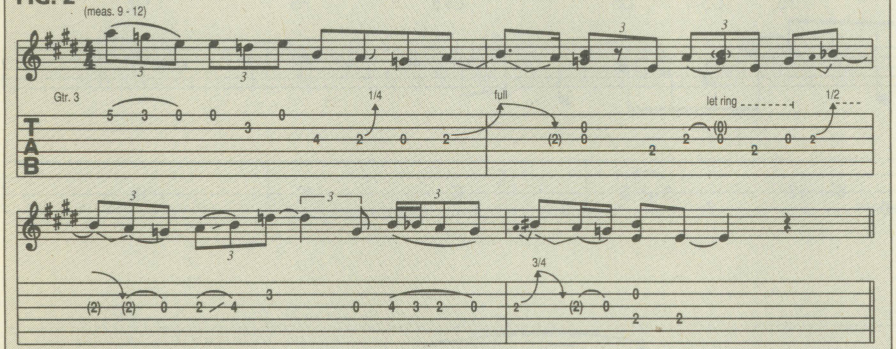


FIG. 3

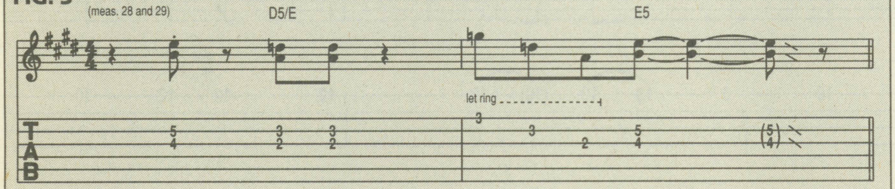
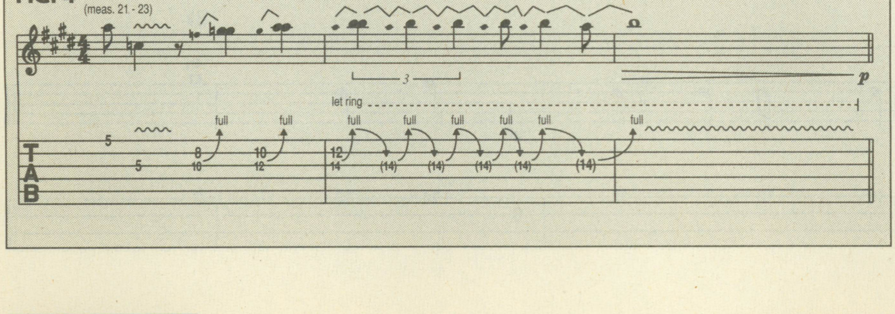


FIG. 4



BASS NOTES

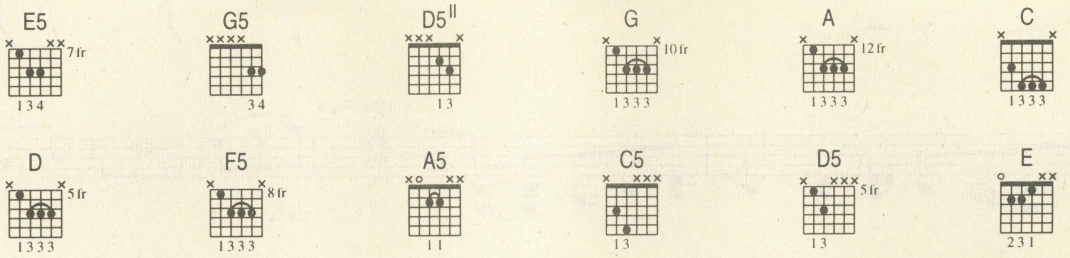
AEROSMITH'S TOM HAMILTON defines the quintessential rock bass player—rock-solid with a powerful groove, yet able to riff with the best of 'em when it's his turn in the spotlight. His work on "Same Old Song and Dance" is a must-learn for anyone who wants to master the arena-rock idiom. Notice how Hamilton creates harmonic tension by pedaling the low E note over the verses (D5/E produces an E7sus4 sound), but as soon as the chorus comes around, he doubles Perry on the song's main riff. This "release" propels the song into the stratosphere!

Hamilton's intuitive bass arrangement is typical of a mature, musical player—the kind you want to strive to become. So the next time you come across a song that has a repeating riff throughout different sections, you might want to try the same type of "tension and release" approach.

—Askold Buk

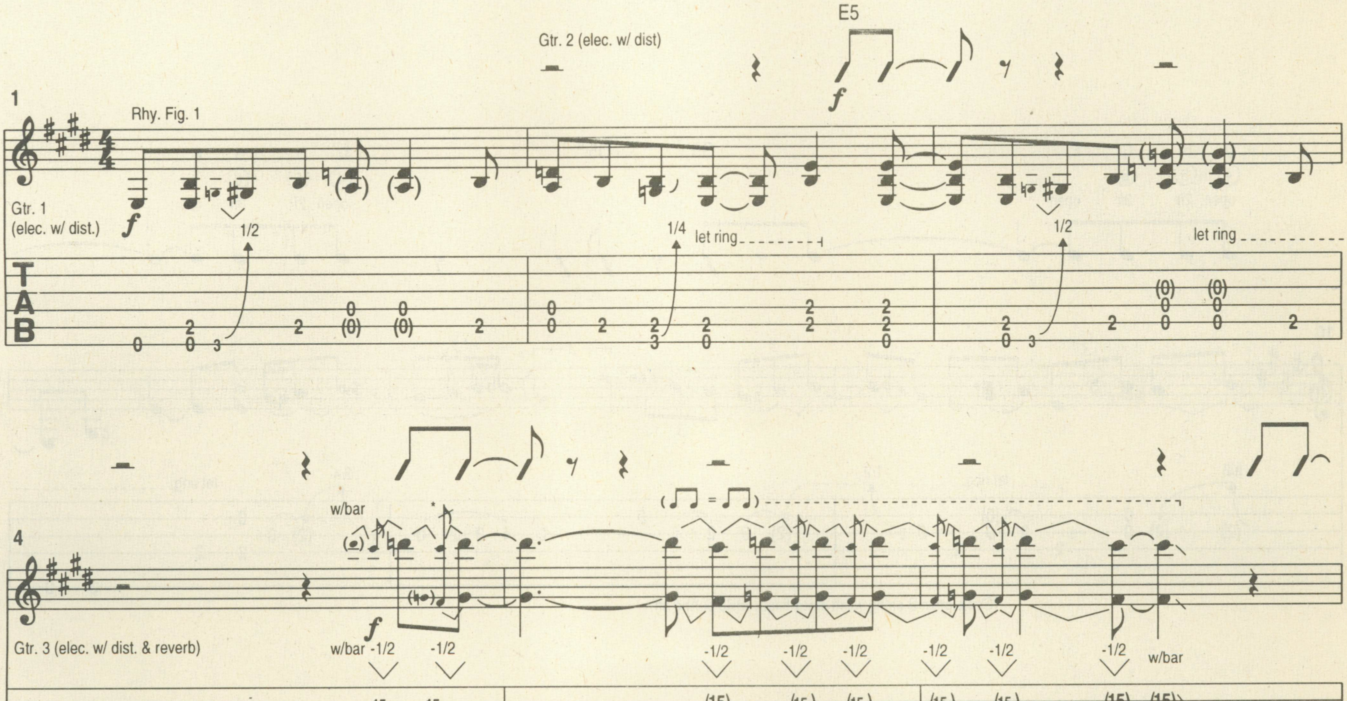
SAME OLD SONG AND DANCE | AEROSMITH

Words and Music by STEVE TYLER and JOE PERRY
Guitar Transcription by Matt Scharfglass
As heard on Aerosmith's Columbia recording GET YOUR WINGS


E5
7 fr
134
G5
34
D5 II
13
G
10 fr
1333
A
12 fr
1333
C
1333
D
5 fr
1333
F5
8 fr
1333
A5
11
C5
13
D5
5 fr
13
E
231

A Intro

Moderate Rock ♩ = 132
Triplet Feel (♫ = ♩ ♪ triplet)


E5
Gtr. 2 (elec. w/ dist)
f
1
Rhy. Fig. 1
Gtr. 1 (elec. w/ dist.)
f
1/2
1/4
let ring
1/2
let ring
T
A
B
4
w/bar
f
Gtr. 3 (elec. w/ dist. & reverb)
w/bar -1/2
-1/2
w/bar
let ring
1/4
let ring
1/2
let ring
1/4
let ring

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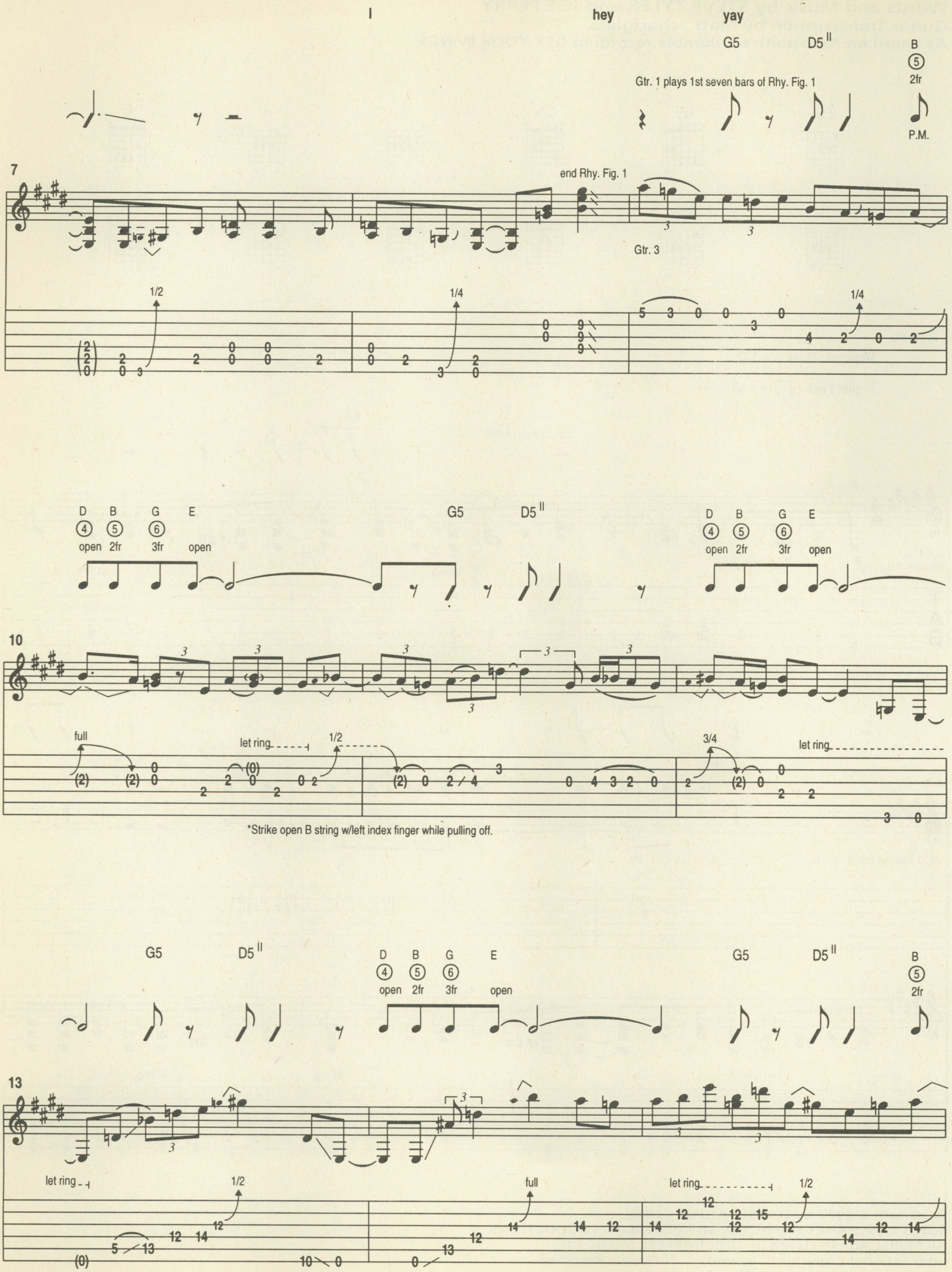
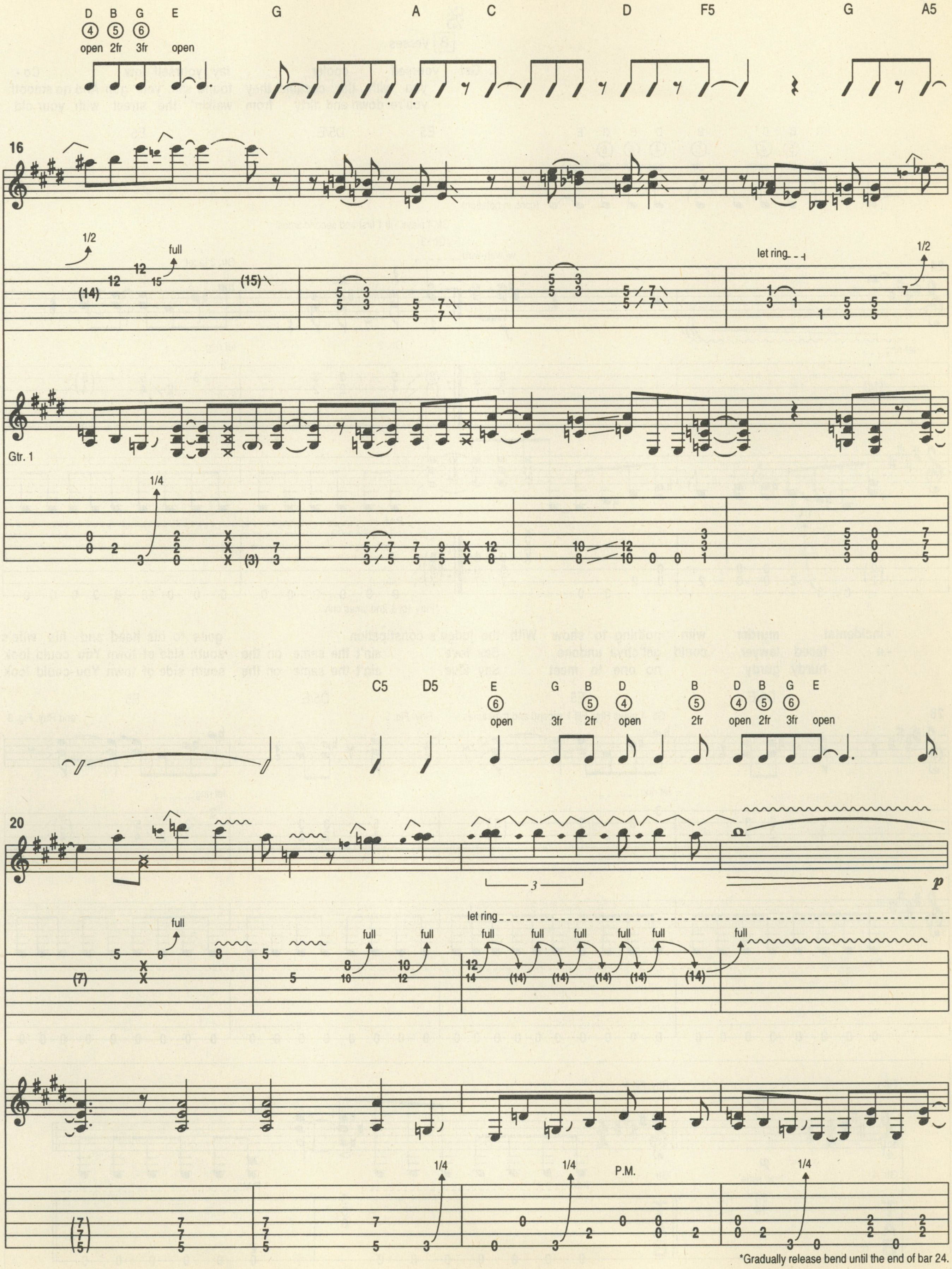
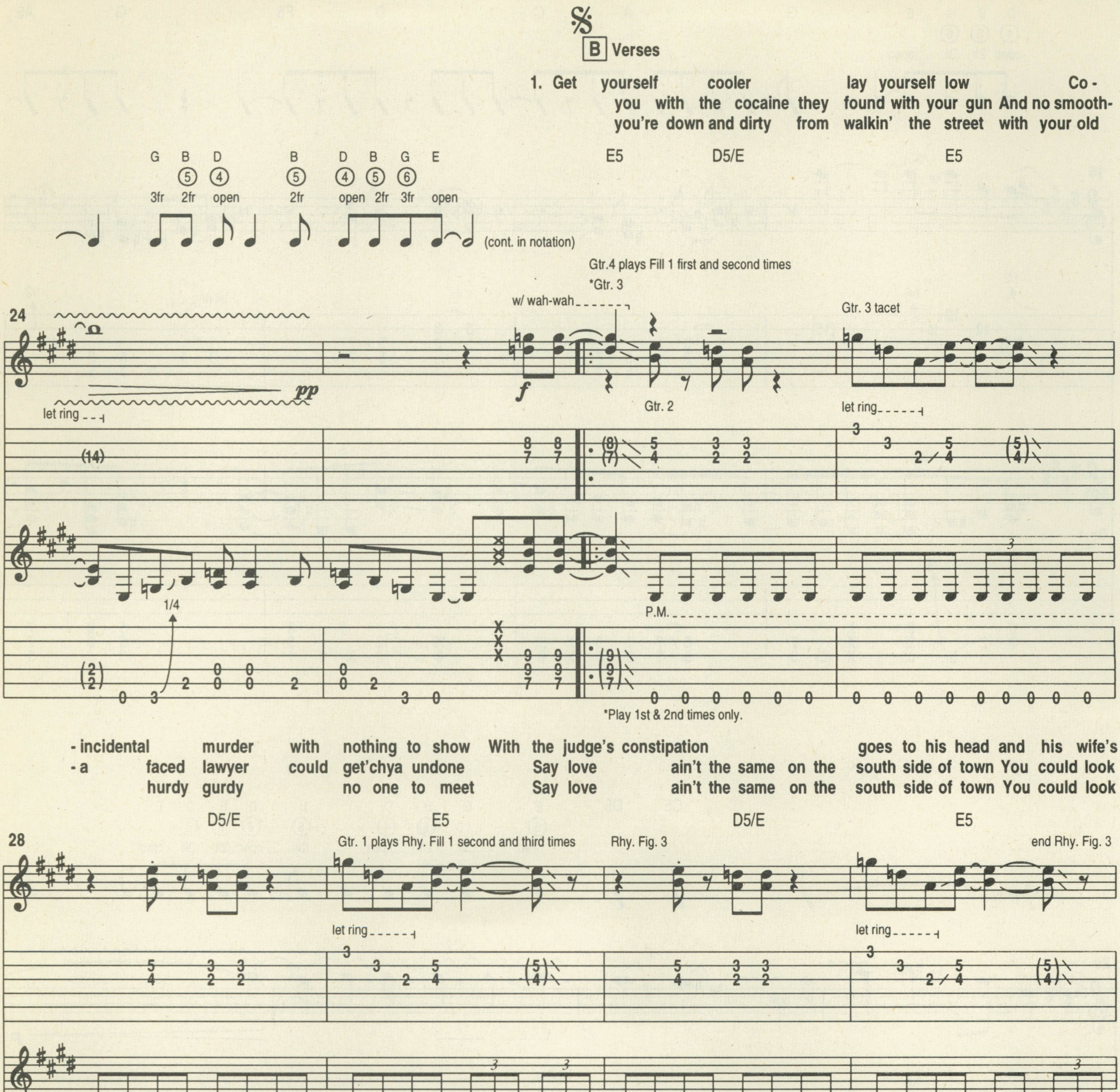
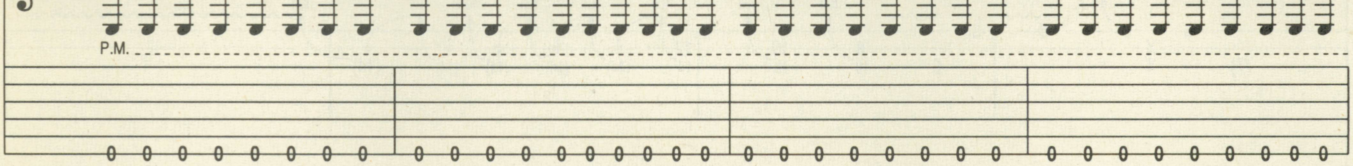

I
hey
yay
G5
D5 II
B ⑤ 2fr
Gtr. 1 plays 1st seven bars of Rhy. Fig. 1
P.M.
7
end Rhy. Fig. 1
Gtr. 3
1/2
1/4
1/4
D ④ open
B ⑤ 2fr
G ⑥ 3fr
E open
10
full
let ring
1/2
3/4
13
1/2
full
1/2

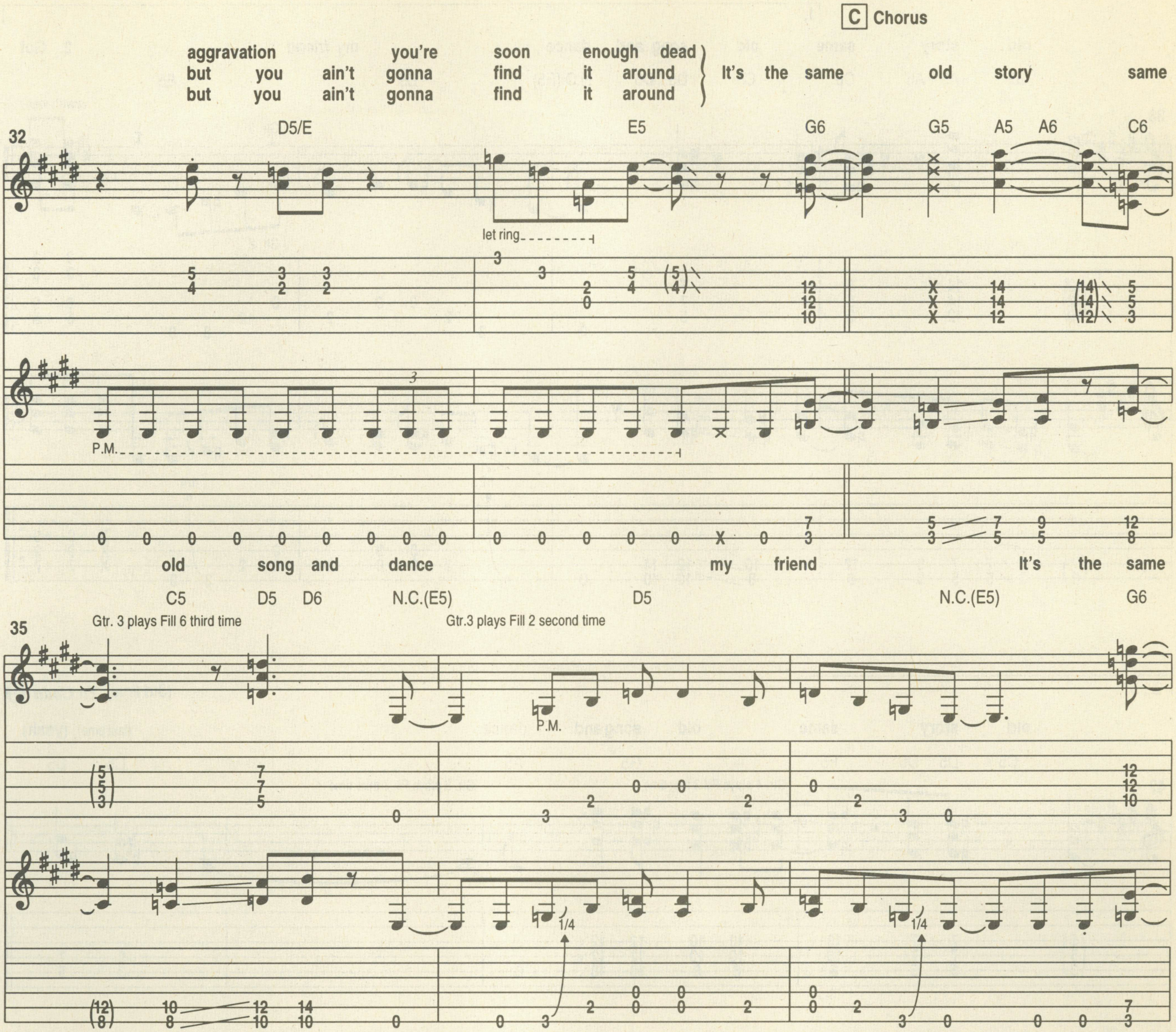
*Strike open B string w/left index finger while pulling off.

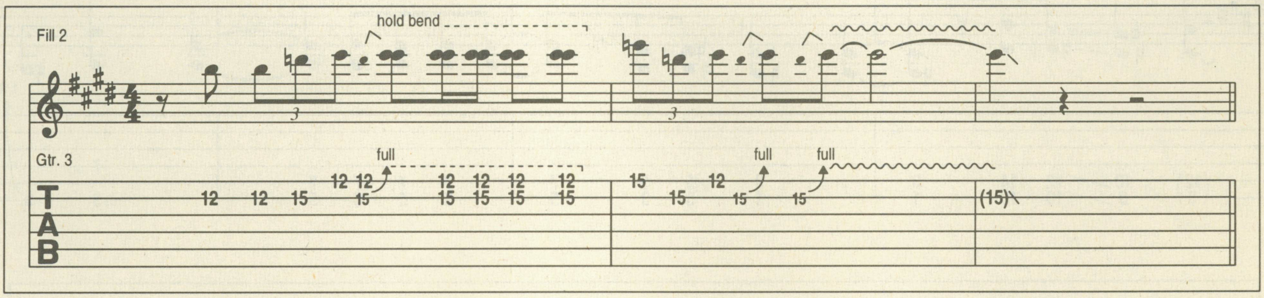

D B G E
④ ⑤ ⑥
open 2fr 3fr open
G A C D F5 G A5
16
1/2
full
(14) 12 12 15 (15)
let ring
1/2
Gtr. 1
1/4
P.M.
C5 D5 E G B D B D B G E
⑥ ⑤ ④ ⑤ ④ ⑤ ⑥
open 3fr 2fr open 2fr open 2fr 3fr open
20
3
p
let ring
full

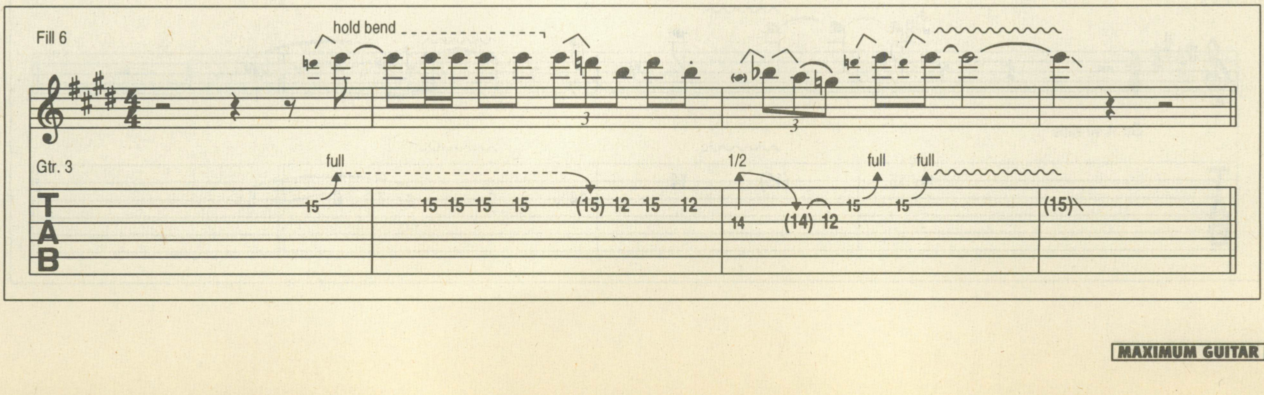
*Gradually release bend until the end of bar 24.

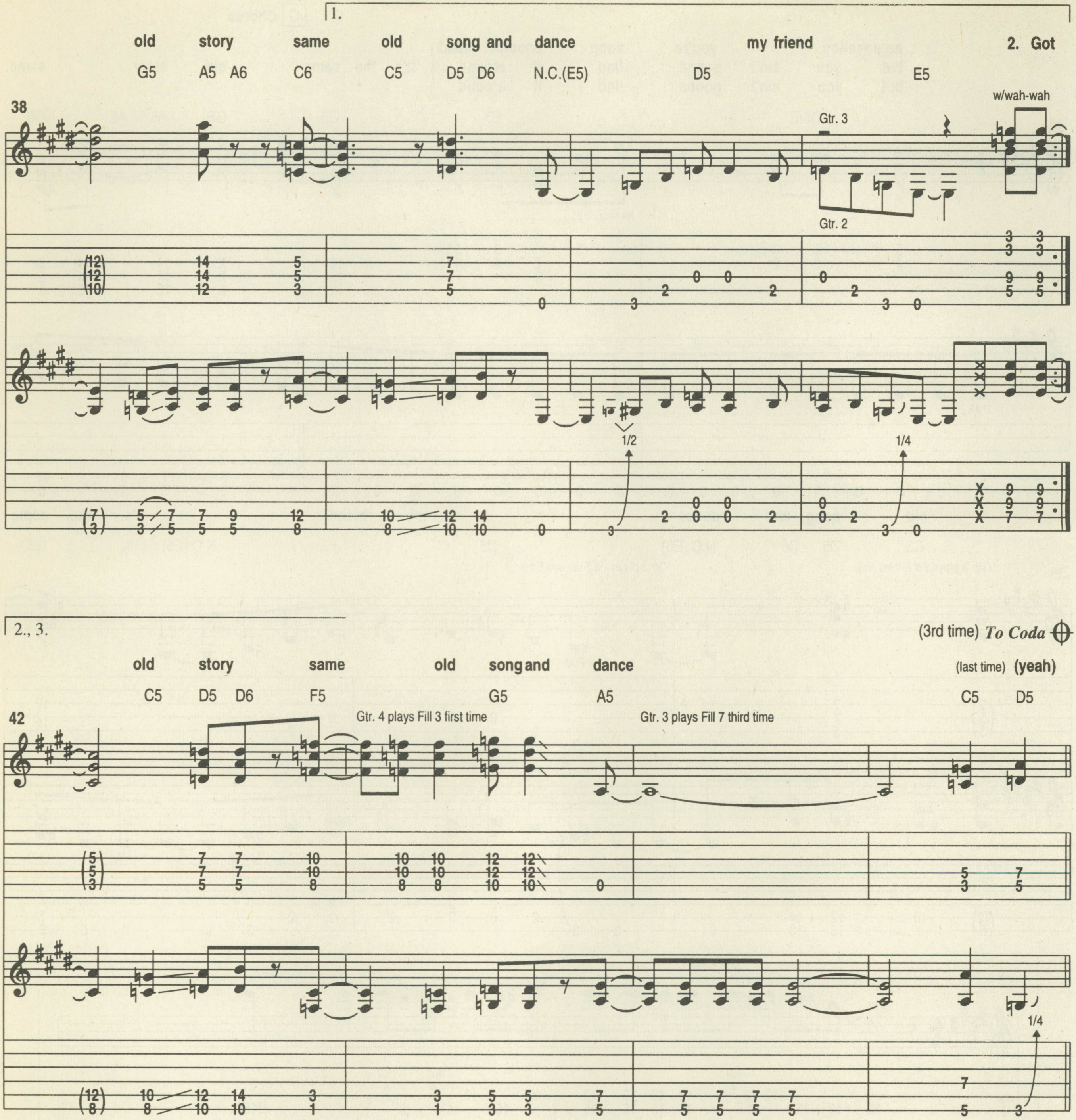

𝄋
B Verses
1. Get yourself cooler lay yourself low Co-
you with the cocaine they found with your gun And no smooth-
you're down and dirty from walkin' the street with your old
G B D B D B G E
⑤ ④ ⑤ ④ ⑤ ⑥
3fr 2fr open 2fr open 2fr 3fr open
(cont. in notation)
E5 D5/E E5
Gtr.4 plays Fill 1 first and second times
*Gtr. 3
w/ wah-wah
Gtr. 3 tacet
24
pp
f
let ring
Gtr. 2
1/4
P.M.
*Play 1st & 2nd times only.
-incidental murder with nothing to show With the judge's constipation goes to his head and his wife's
-a faced lawyer could get'chya undone Say love ain't the same on the south side of town You could look
hurdy gurdy no one to meet Say love ain't the same on the south side of town You could look
D5/E E5 D5/E E5
28
Gtr. 1 plays Rhy. Fill 1 second and third times
Rhy. Fig. 3
end Rhy. Fig. 3
let ring
P.M.

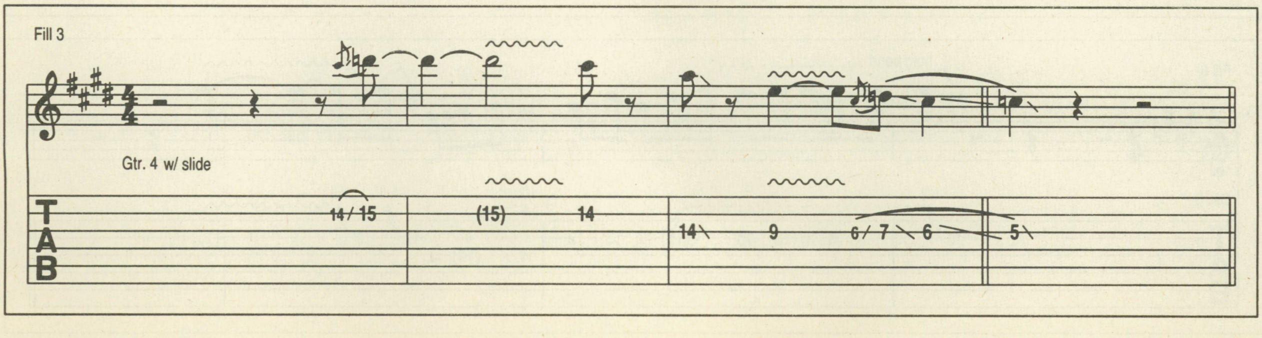

Fill 1
Gtr. 4
p
w/ slide
Rhy. Fill 1
Gtr. 1
P.M.
T
A
B


C Chorus
aggravation you're soon enough dead
but you ain't gonna find it around
but you ain't gonna find it around
It's the same old story same
32
D5/E
E5
G6
G5
A5
A6
C6
let ring
P.M.
old song and dance my friend It's the same
C5
D5
D6
N.C.(E5)
D5
N.C.(E5)
G6
35
Gtr. 3 plays Fill 6 third time
Gtr.3 plays Fill 2 second time
P.M.
1/4
1/4

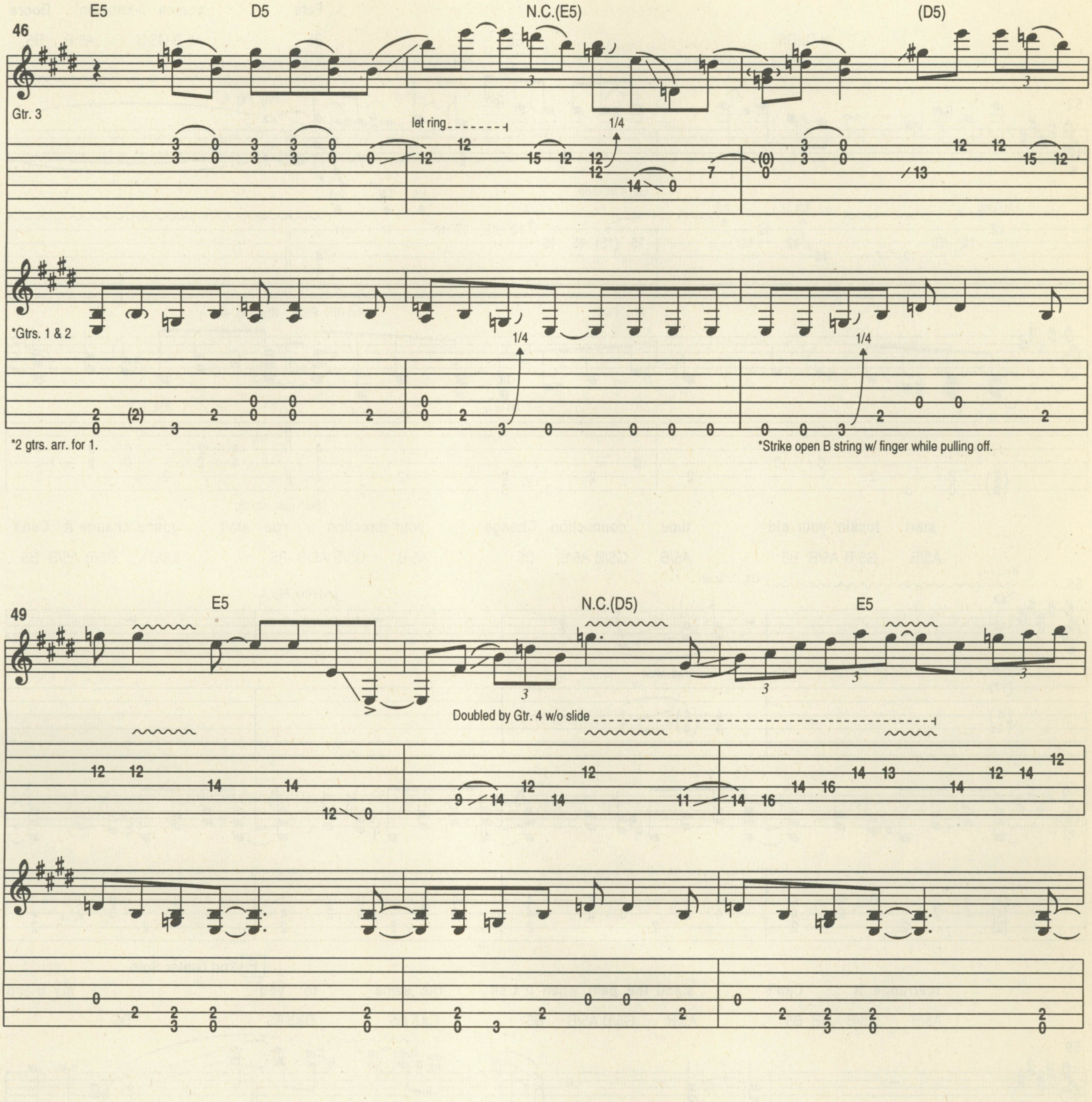

Fill 2
hold bend
Gtr. 3
full
full
full
T
A
B


Fill 6
hold bend
Gtr. 3
full
1/2
full
full
T
A
B


1.
old story same old song and dance my friend
2. Got
G5 A5 A6 C6 C5 D5 D6 N.C.(E5) D5 E5
38
w/wah-wah
Gr. 3
Gtr. 2
1/2
1/4
2., 3.
(3rd time) To Coda
old story same old song and dance
(last time) (yeah)
C5 D5 D6 F5 G5 A5 C5 D5
42
Gtr. 4 plays Fill 3 first time
Gtr. 3 plays Fill 7 third time
1/4


Fill 3
Gtr. 4 w/ slide
T
A
B

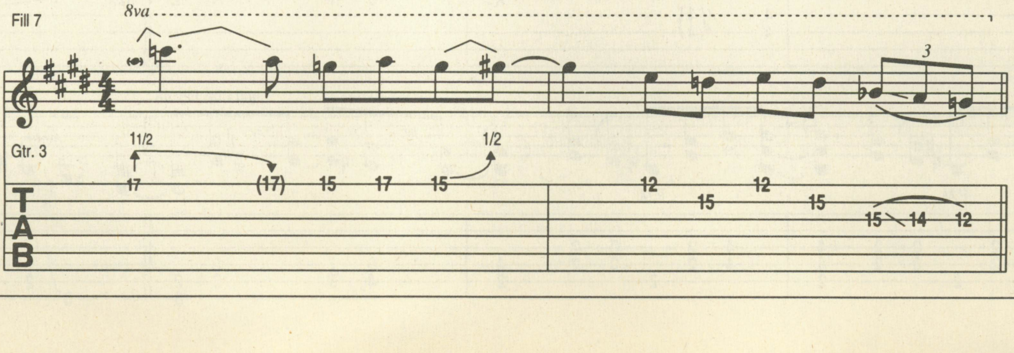
D 1st Guitar Solo

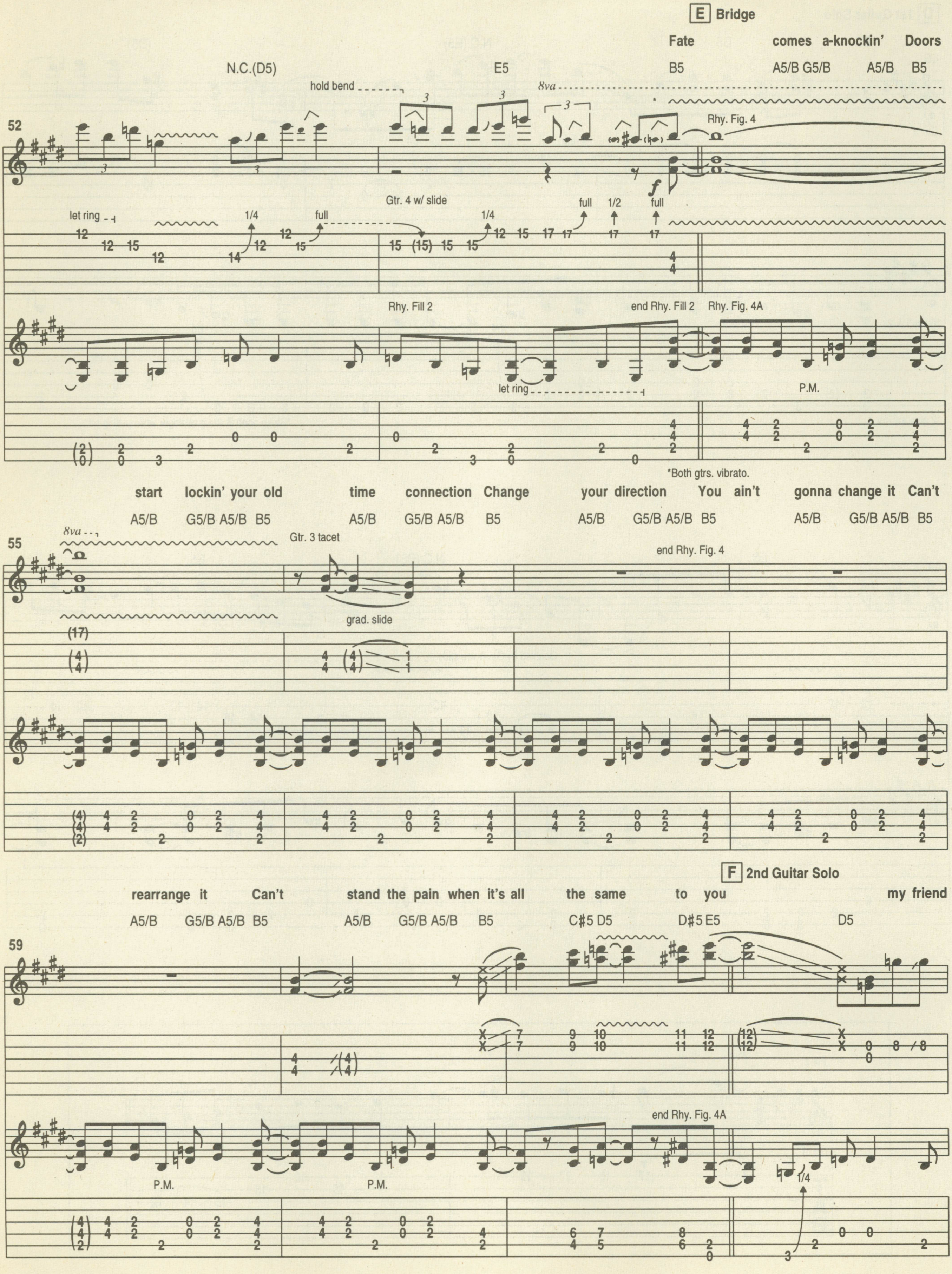

E5
D5
N.C.(E5)
(D5)
46
Gtr. 3
let ring
1/4
*Gtrs. 1 & 2
1/4
1/4
49
E5
N.C.(D5)
E5
Doubled by Gtr. 4 w/o slide

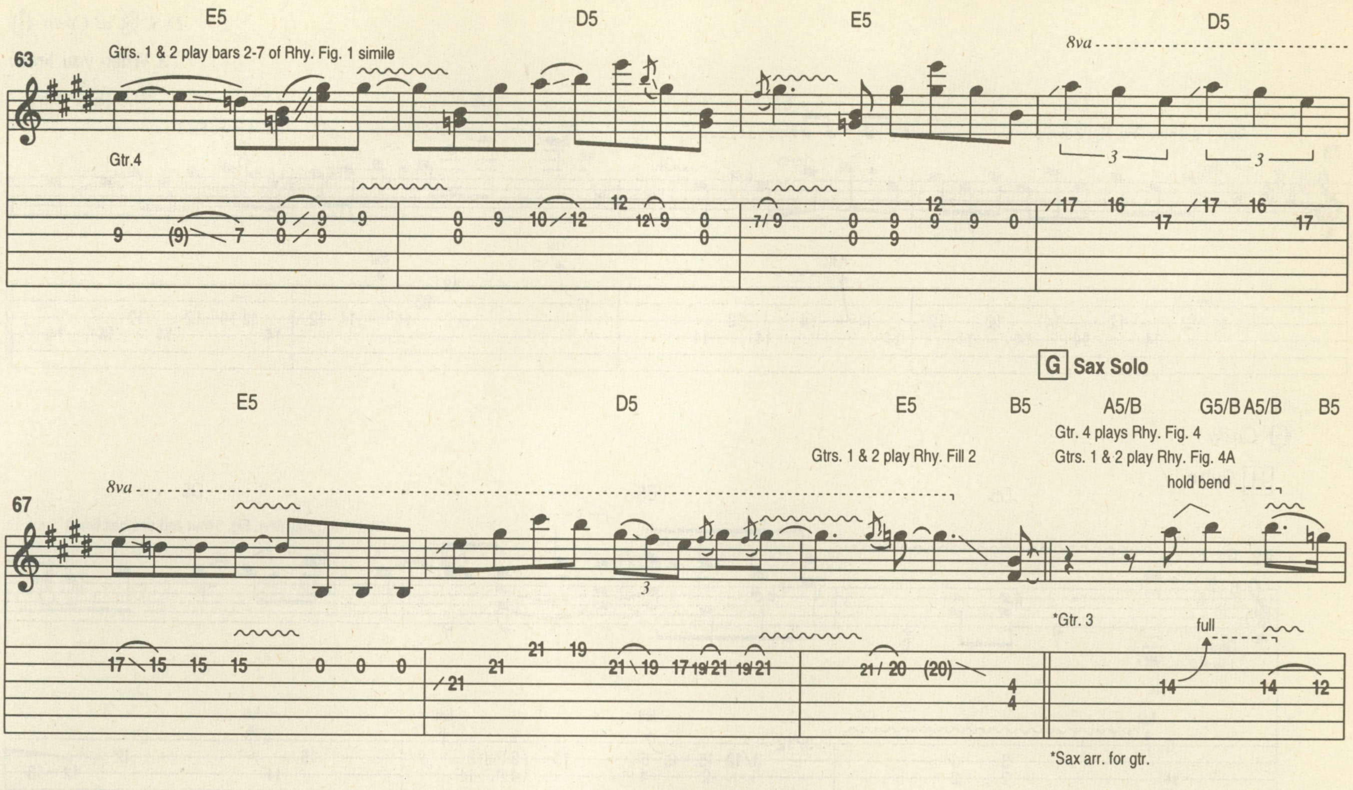
*2 gtrs. arr. for 1.

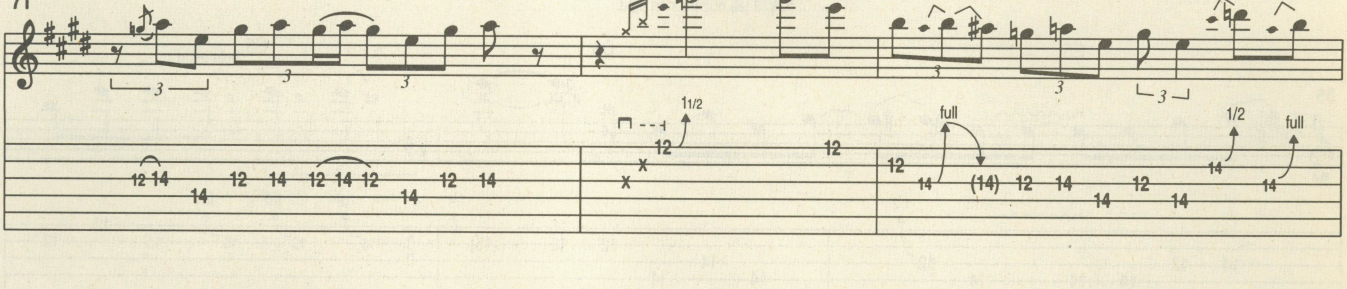
*Strike open B string w/ finger while pulling off.

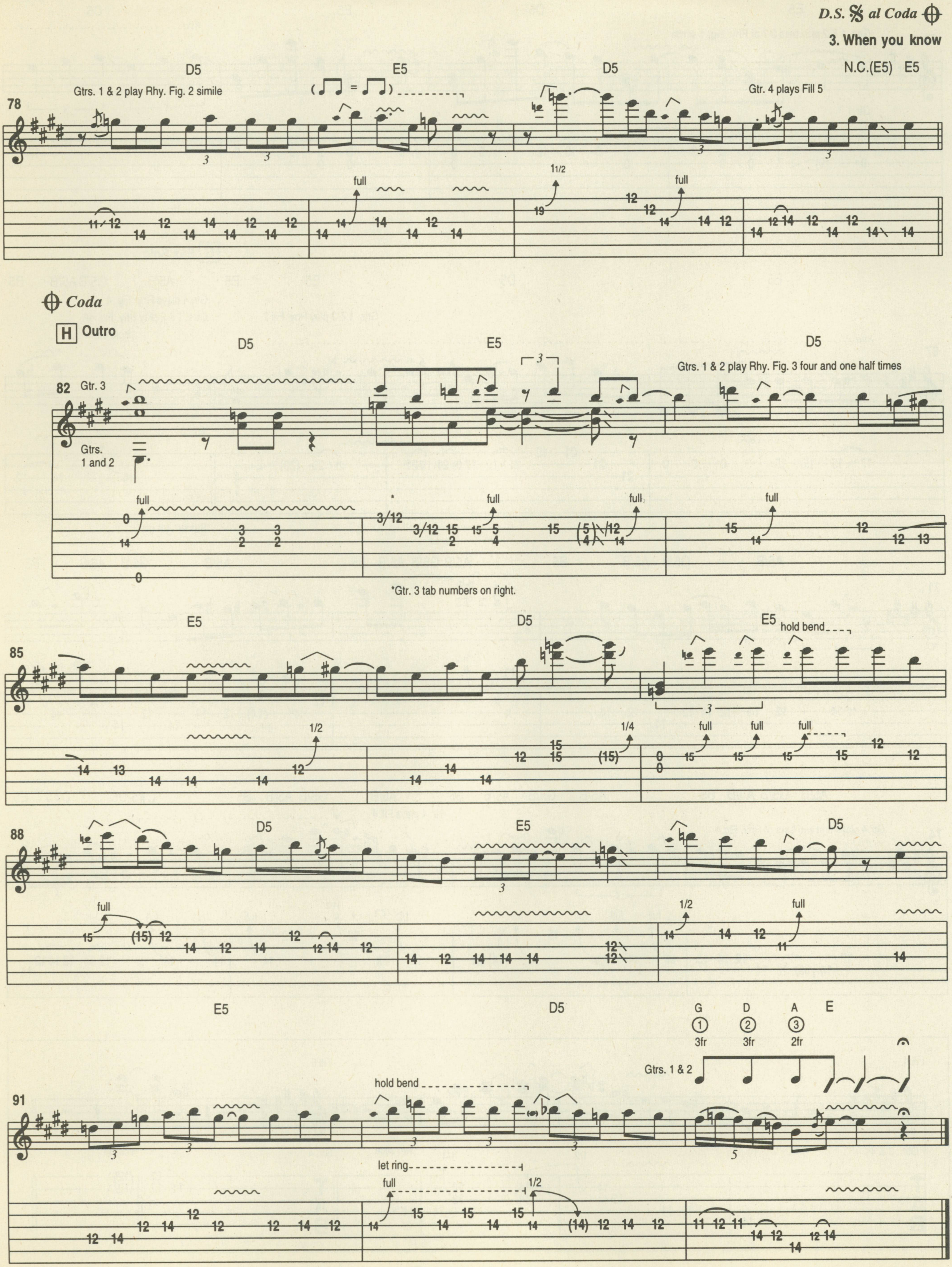
Fill 7


8va
Gtr. 3
11/2
1/2
T
A
B


E Bridge
Fate comes a-knockin' Doors
N.C.(D5) E5 B5 A5/B G5/B A5/B B5
hold bend
8va
Rhy. Fig. 4
52
let ring
1/4
full
Gtr. 4 w/ slide
1/4
full
1/2
full
f
Rhy. Fill 2
end Rhy. Fill 2
Rhy. Fig. 4A
let ring
P.M.
*Both gtrs. vibrato.
start lockin' your old time connection Change your direction You ain't gonna change it Can't
A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 A5/B G5/B A5/B B5
8va
55
Gtr. 3 tacet
end Rhy. Fig. 4
grad. slide
F 2nd Guitar Solo
rearrange it Can't stand the pain when it's all the same to you my friend
A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 C#5 D5 D#5 E5 D5
59
end Rhy. Fig. 4A
P.M.
P.M.
1/4

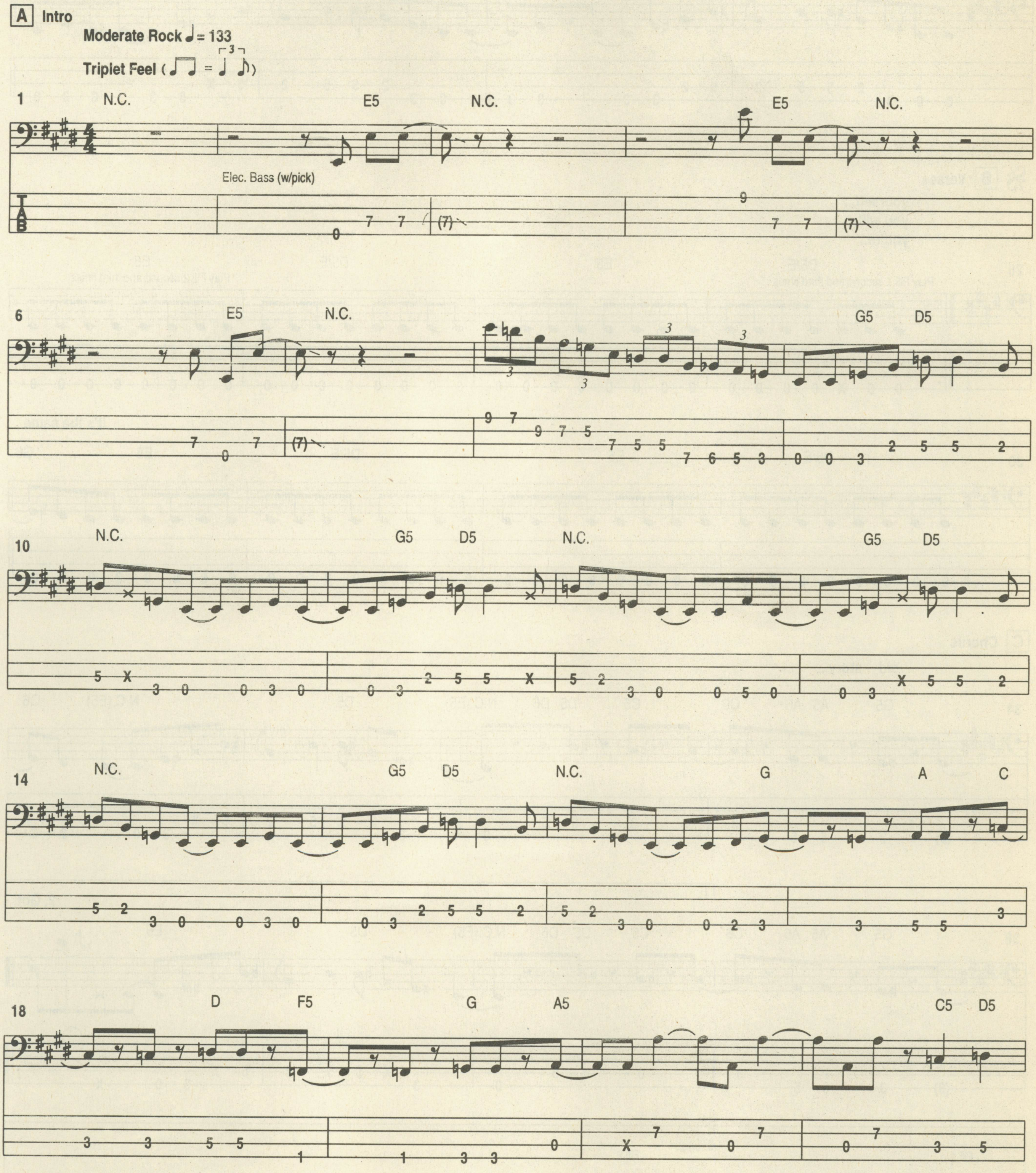

E5
D5
E5
D5
63
Gtrs. 1 & 2 play bars 2-7 of Rhy. Fig. 1 simile
8va
Gtr.4
3
G
Sax Solo
E5
D5
E5
B5
A5/B
G5/B
A5/B
B5
Gtrs. 1 & 2 play Rhy. Fill 2
Gtr. 4 plays Rhy. Fig. 4
Gtrs. 1 & 2 play Rhy. Fig. 4A
hold bend
67
8va
*Gtr. 3
full
*Sax arr. for gtr.
A5/B
G5/B
A5/B
B5
A5/B
G5/B
A5/B
B5
A5/B
G5/B
A5/B
B5
71
1 1/2
full
1/2
full
A5/B
G5/B
A5/B
B5
A5/B
G5/B
A5/B
B5
A5/B
G5/B
A5/B
B5
C#5
D5
D#5
E5
74
Gtr.4 plays first two bars of Rhy. Fig.4
Gtr. 4 plays Fill 4
full
full
full
full
1/2
1 1/2
full
full
full
H


Fill 4
Gtrs. 3 & 4
1/2
1/4
w/o slide
T
A
B
Fill 5
Gtr. 4
w/ slide
T
A
B


D.S. 𝄋 al Coda 𝄌
3. When you know
78
D5
E5
D5
N.C.(E5) E5
Gtrs. 1 & 2 play Rhy. Fig. 2 simile
Gtr. 4 plays Fill 5
full
1 1/2
full
𝄌 Coda
H Outro
82
Gtr. 3
Gtrs. 1 and 2
D5
E5
D5
Gtrs. 1 & 2 play Rhy. Fig. 3 four and one half times
full
full
full
full
*Gtr. 3 tab numbers on right.
85
E5
D5
E5
hold bend
1/2
1/4
full
full
full
88
D5
E5
D5
full
1/2
full
91
E5
D5
G ① 3fr
D ② 3fr
A ③ 2fr
E
Gtrs. 1 & 2
hold bend
let ring
full
1/2

SAME OLD SONG AND DANCE AEROSMITH

Words and Music by STEVE TYLER and JOE PERRY
Bass Transcription by Matt Scharfglass
As heard on Aerosmith's Columbia recording GET YOUR WINGS


A Intro
Moderate Rock ♩ = 133
Triplet Feel
N.C.
E5
N.C.
Elec. Bass (w/pick)
G5
D5
G
A
C
D
F5
A5
C5

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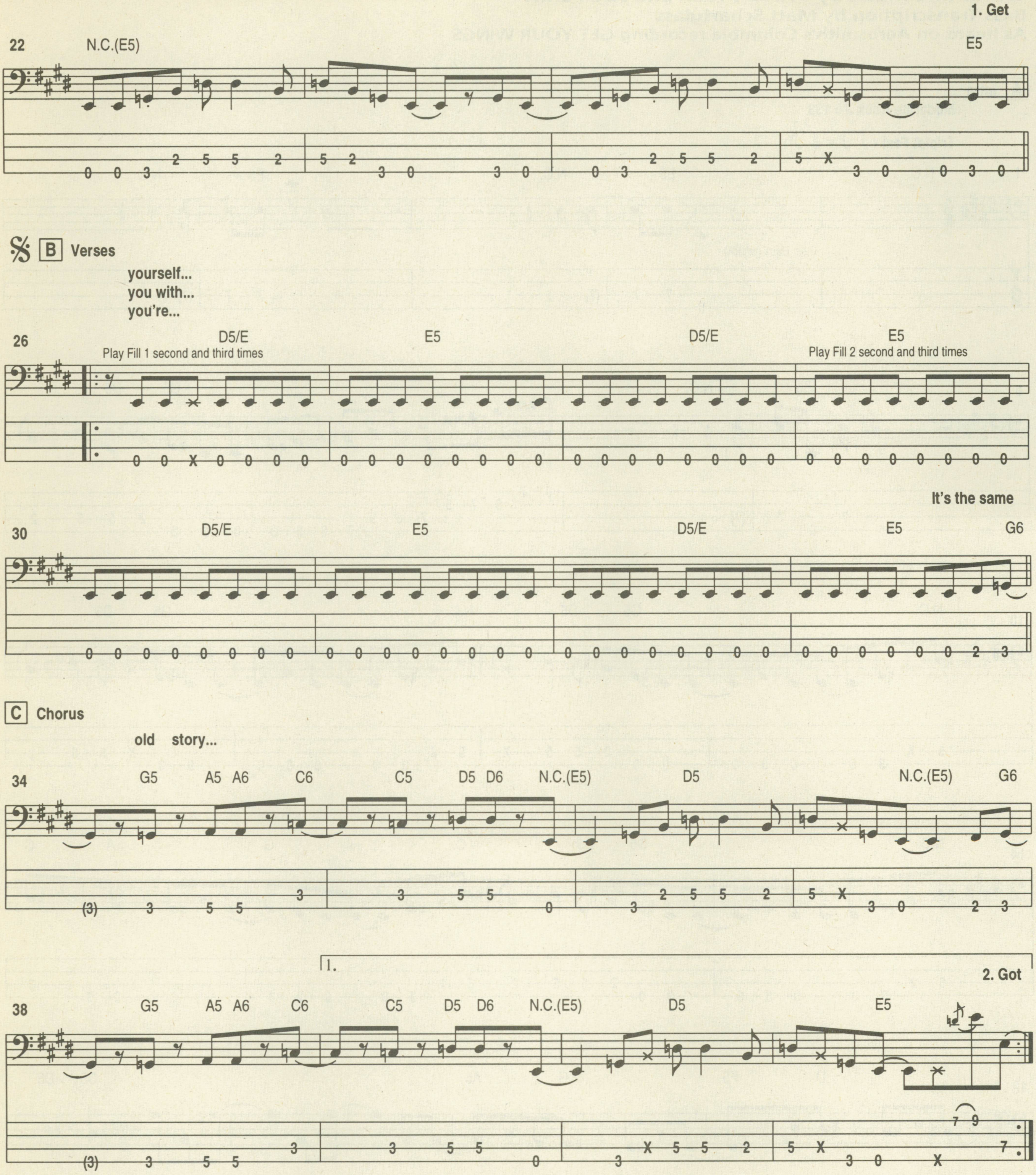
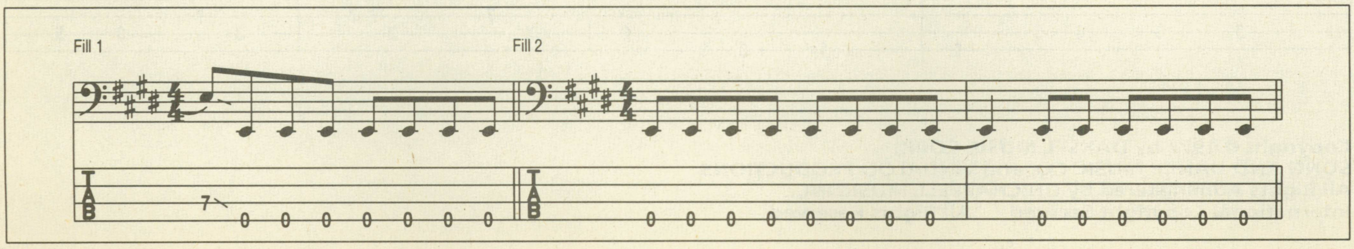
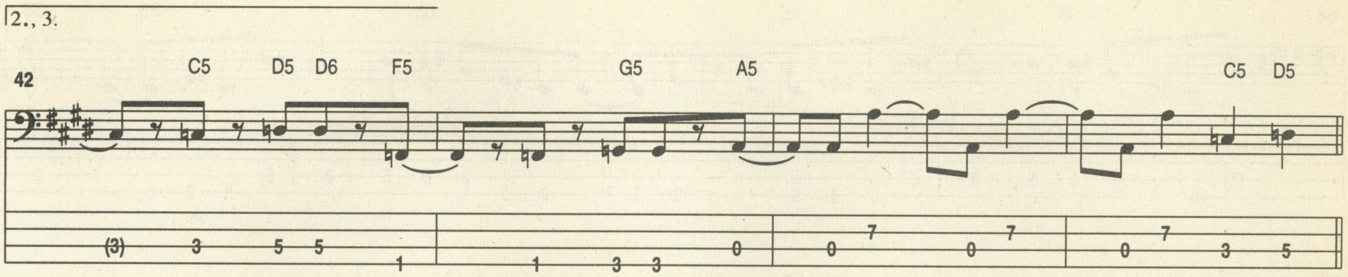
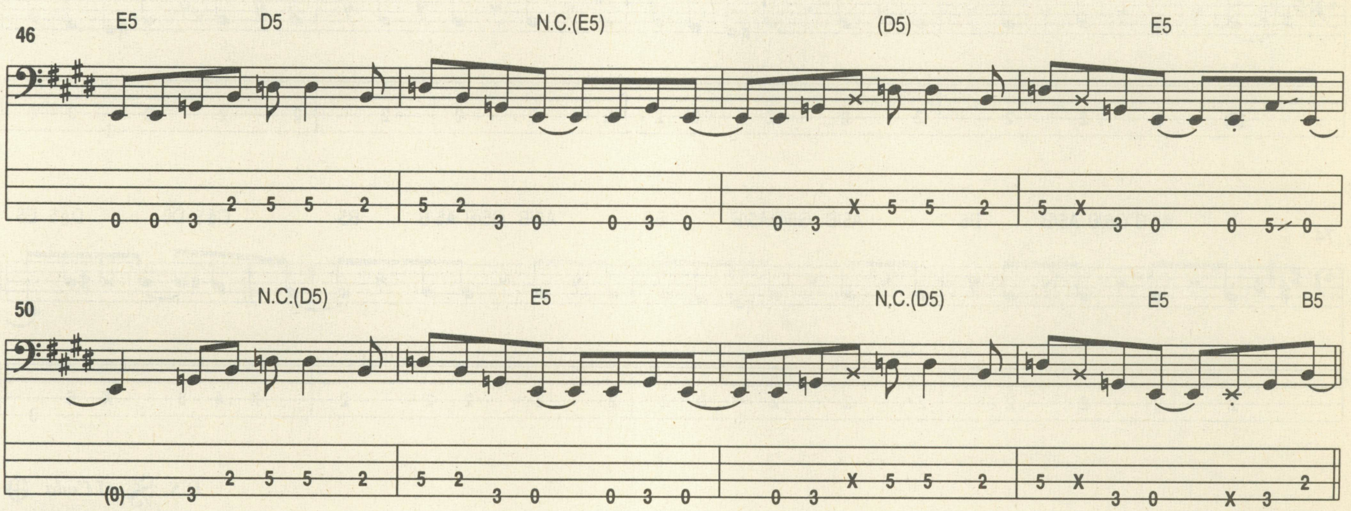

1. Get
22
N.C.(E5)
E5
0 0 3 2 5 5 2
5 2 3 0 3 0
0 3 2 5 5 2
5 X 3 0 0 3 0
B Verses
yourself...
you with...
you're...
26
D5/E
E5
D5/E
E5
Play Fill 1 second and third times
Play Fill 2 second and third times
0 0 X 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
It's the same
30
D5/E
E5
D5/E
E5
G6
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0 2 3
C Chorus
old story...
34
G5
A5 A6
C6
C5
D5 D6
N.C.(E5)
D5
N.C.(E5)
G6
(3) 3 5 5 3
3 5 5 0
3 2 5 5 2
5 X 3 0 2 3
1.
2. Got
38
G5
A5 A6
C6
C5
D5 D6
N.C.(E5)
D5
E5
(3) 3 5 5 3
3 5 5 0
3 X 5 5 2
5 X 3 0 X 7 9 7


Fill 1
Fill 2
T
A
B
7 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0
0 0 0 0 0 0

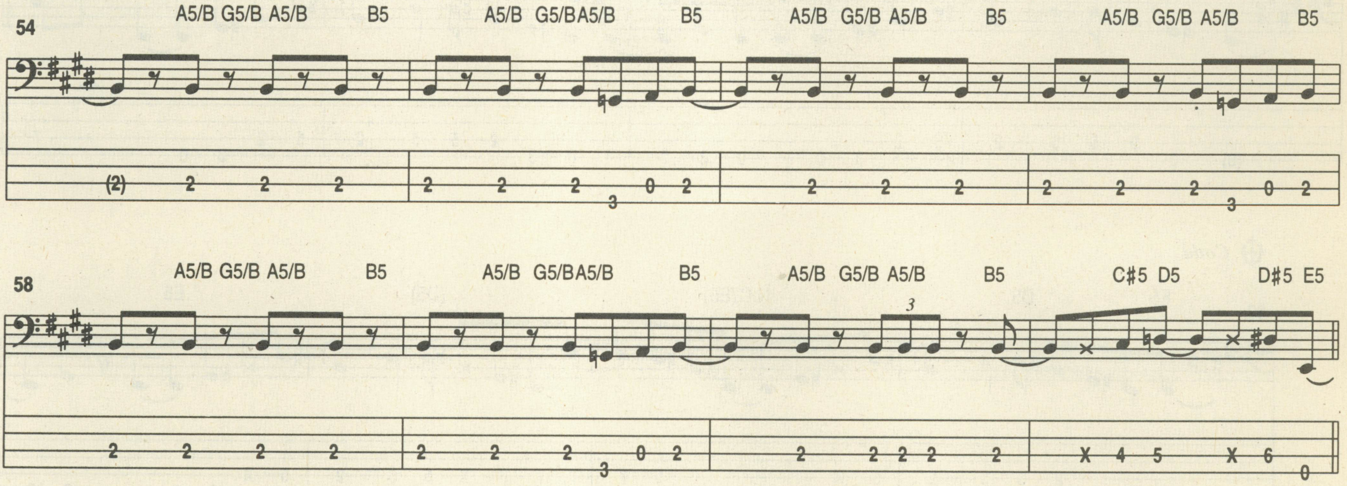

2., 3.
42
C5 D5 D6 F5 G5 A5 C5 D5

D **1st Guitar Solo**

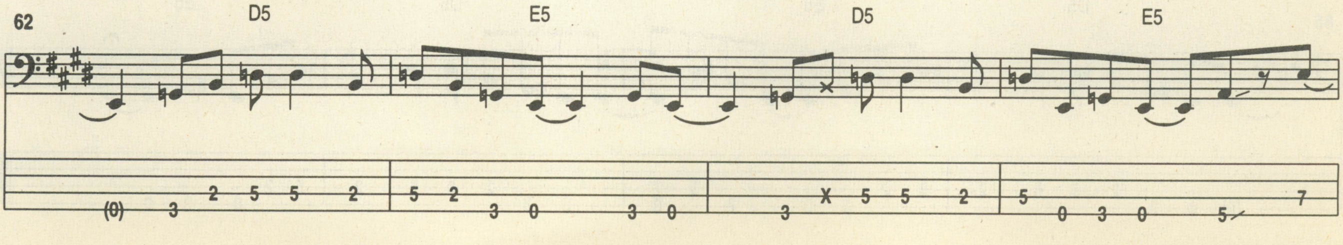
(2nd time) *To Coda* ⊕

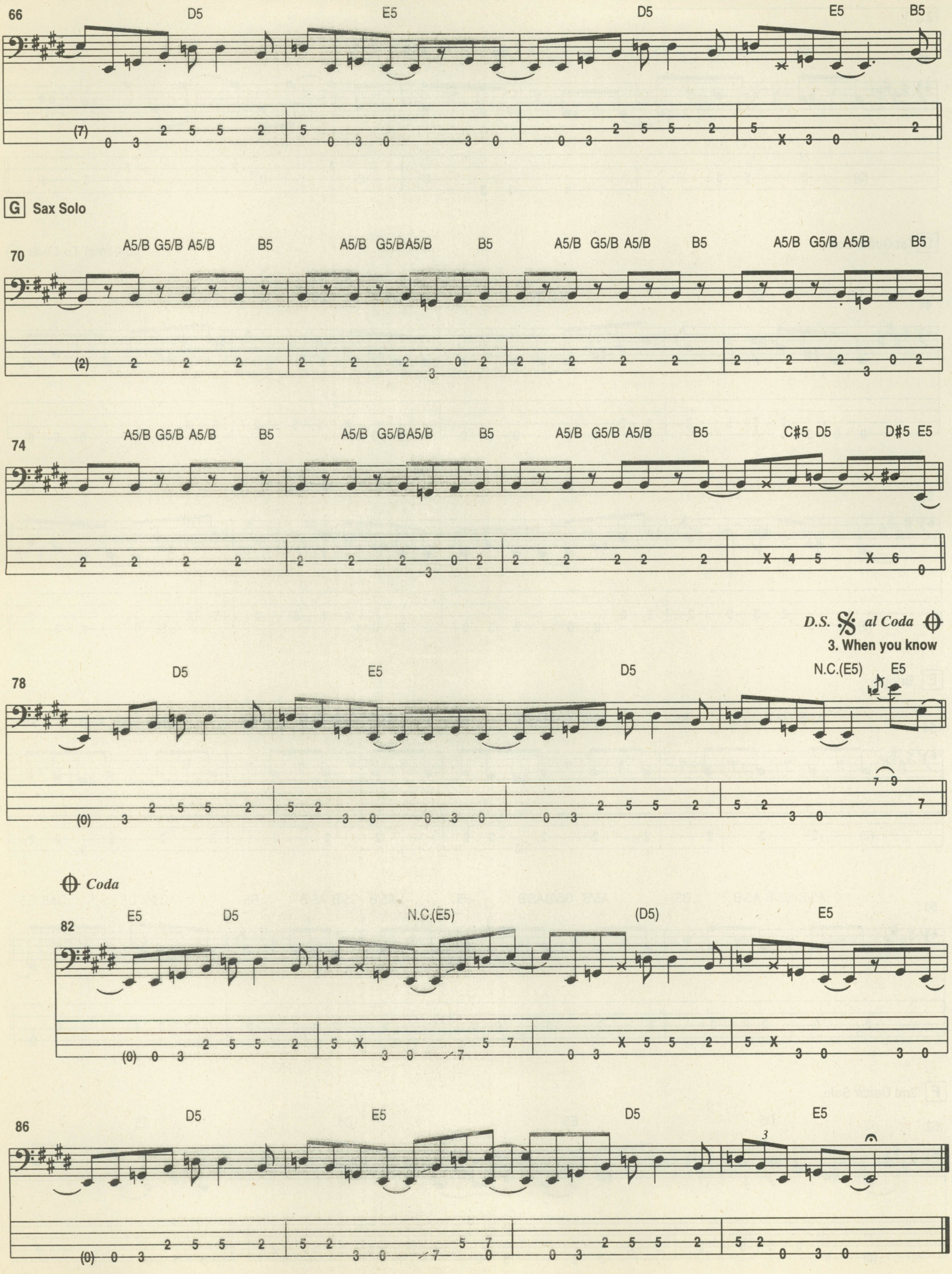

46
E5 D5 N.C.(E5) (D5) E5
50
N.C.(D5) E5 N.C.(D5) E5 B5

E **Bridge**


54
A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 A5/B G5/B A5/B B5
58
A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 A5/B G5/B A5/B B5 C♯5 D5 D♯5 E5

F **2nd Guitar Solo**


62
D5 E5 D5 E5


66
D5
E5
D5
E5
B5
G
Sax Solo
70
A5/B G5/B A5/B
B5
A5/B G5/B A5/B
B5
A5/B G5/B A5/B
B5
A5/B G5/B A5/B
B5
74
A5/B G5/B A5/B
B5
A5/B G5/B A5/B
B5
A5/B G5/B A5/B
B5
C#5 D5
D#5 E5
D.S. 𝄋 al Coda 𝄌
3. When you know
78
D5
E5
D5
N.C.(E5)
E5
𝄌 Coda
82
E5
D5
N.C.(E5)
(D5)
E5
86
D5
E5
D5
E5

TUMBLE IN THE ROUGH

TWANGY MUD

BROTHERS DEAN AND Rob DeLeo have penned more than a few great riffs using twangy open chords and bright low-position voicings, and "Tumble in the Rough" is yet another fine example of how powerful and resonant chords, now matter how dissonant, can sound when played down in the lower fretboard region, even when using distortion. The truth is, nothing beats the tone of an open string in terms of "cut" and "fatness," and the further up the neck you go, the thinner and duller your tone gets. This phenomenon holds true for any guitar, no matter how expensive.

FIGURE 1 shows the song's main intro/verse riff which uses a succession of three-note chords played with distortion. Realize that these types of voicings would ordinarily sound like shit if played with a distorted tone higher up the neck. (This is why rock guitarists usually stick to using only power chords or root/third diads when playing past the fifth fret.) When played down in the first position, however, the result is a dissonant, punchy rhythm figure that can best be described as *twangy mud.* **FIGURE 2**, an excerpt from the song's bridge section, is another great example of how big and bold notes and chords played in the lower positions sound.

Other STP classics that use dissonant voicings in the lower positions and/or open strings in conjunction with fretted notes higher up the neck include "Plush," "Interstate Love Song" and "Big Empty." Play through **FIGURES 3 - 5** to get an idea of how open strings and low-position chord voicings can be used to create huge-sounding riffs, then experiment with these types of figures when writing your own hit songs.

—*Jimmy Brown*

BASS NOTES

UNSUNG HERO ROB DeLeo turns in another fine performance here, using deceptively simple rhythms and tasteful note choices, particularly in regards to register. Rather than stick to the low G and Bb notes for the main riff (see measure five), he plays these notes an octave higher, in the same register as the guitar part. This makes it sound that much more effective when he drops down to the low G during the verse sections.

Also notice the way Rob alternates between the low A and Bb notes beneath brother Dean's Bb5 power chords during the song's chorus. This creates a slight dissonance which adds momentary harmonic tension to the part and makes it all the more satisfying when both parts converge once again on the main G5-Bb5 riff in measure 28.

—*Jimmy Brown*

FIG. 1

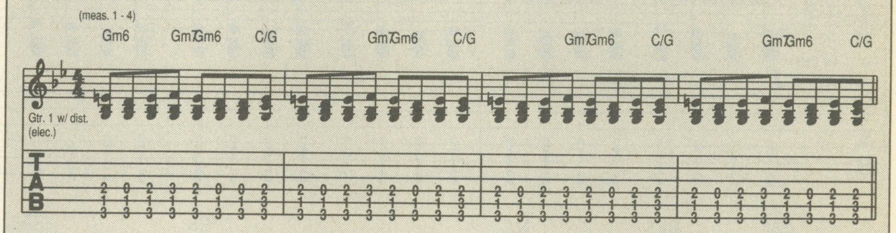


FIG. 2

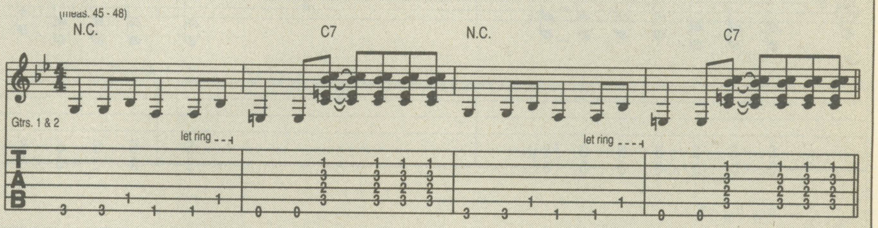


FIG. 3

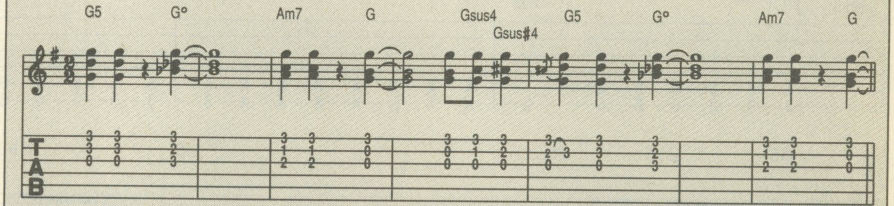


FIG. 4

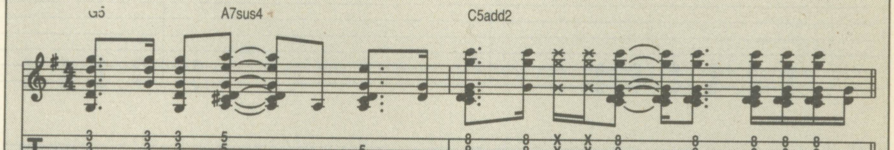
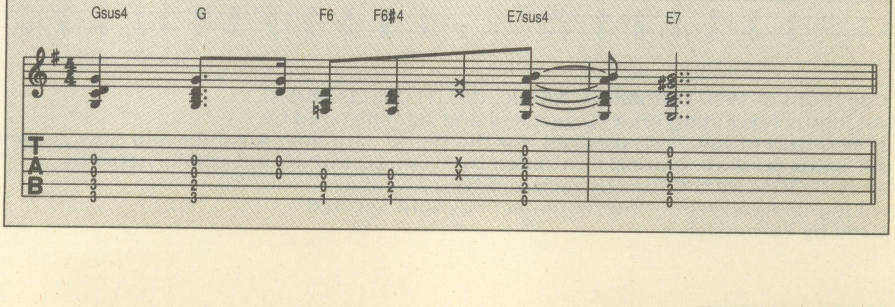


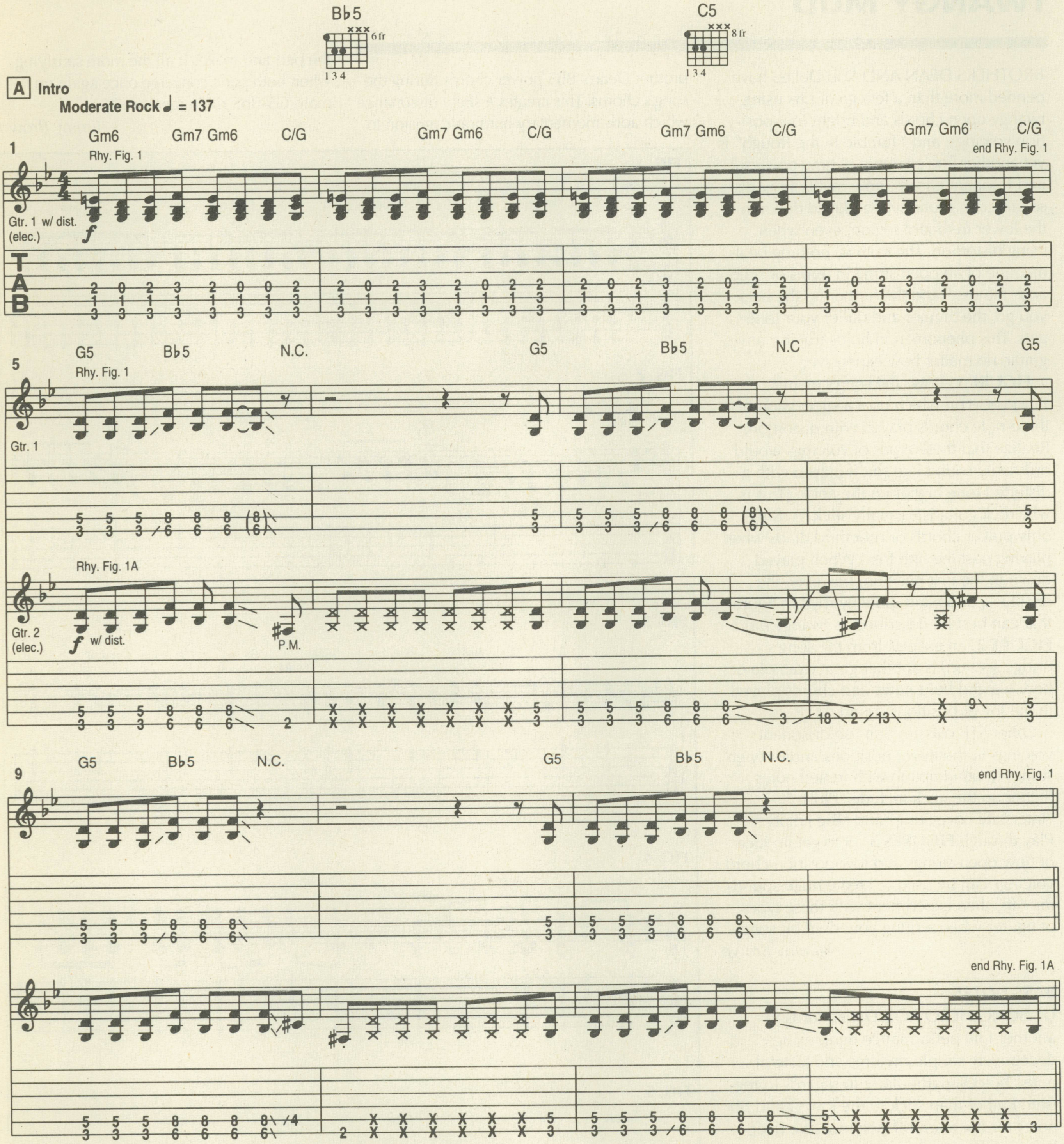
FIG. 5



TUMBLE IN THE ROUGH

STONE TEMPLE PILOTS

Words and Music by SCOTT WEILAND
Guitar Transcription by Matt Scharfglass
As heard on Stone Temple Pilot's Atlantic recording
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP


B♭5
6 fr
134
C5
8 fr
134
A Intro
Moderate Rock ♩ = 137
Gm6 Gm7 Gm6 C/G
Rhy. Fig. 1
end Rhy. Fig. 1
Gtr. 1 w/ dist. (elec.)
f
T A B
G5 B♭5 N.C.
Gtr. 1
Rhy. Fig. 1A
Gtr. 2 (elec.)
f w/ dist.
P.M.
end Rhy. Fig. 1A

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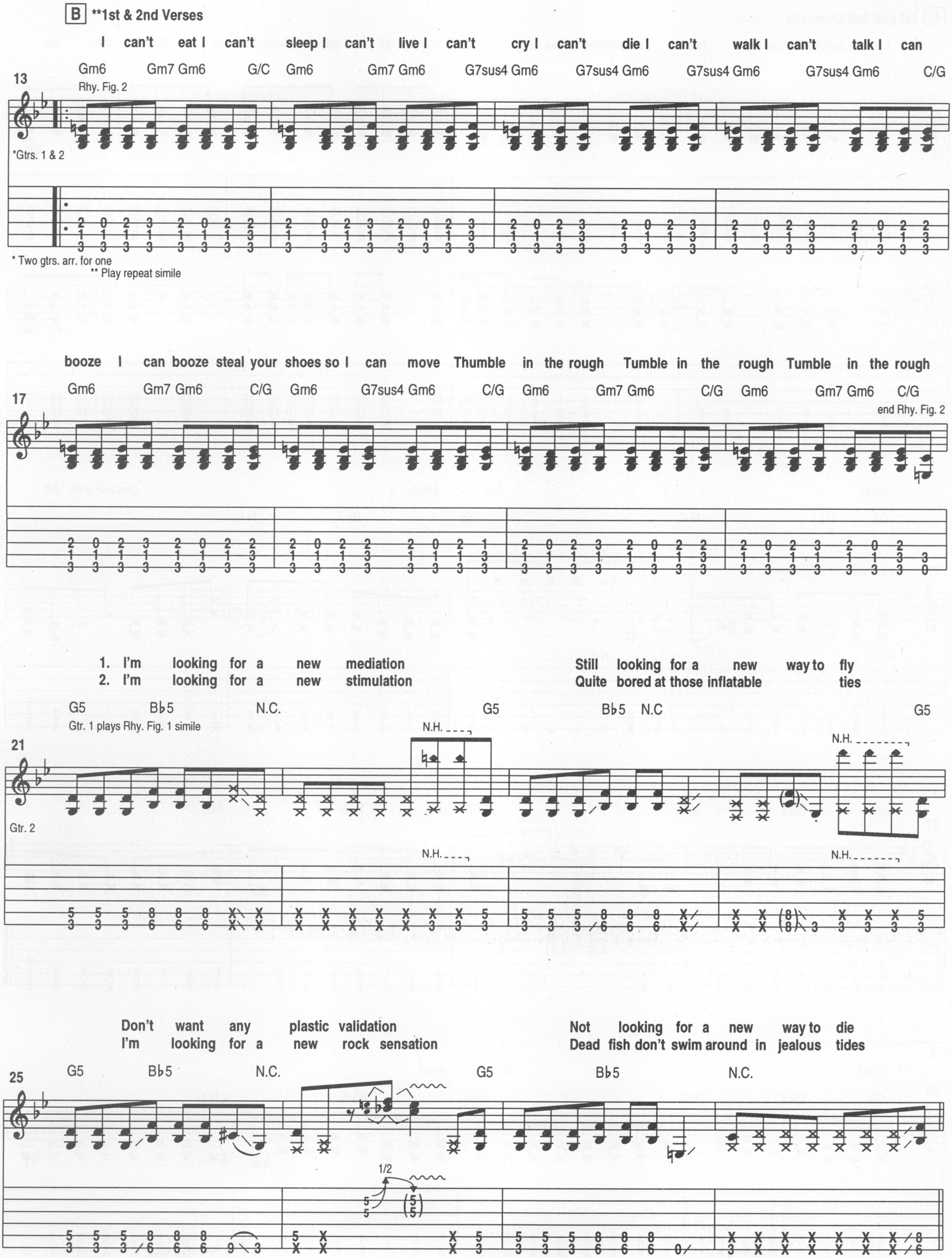
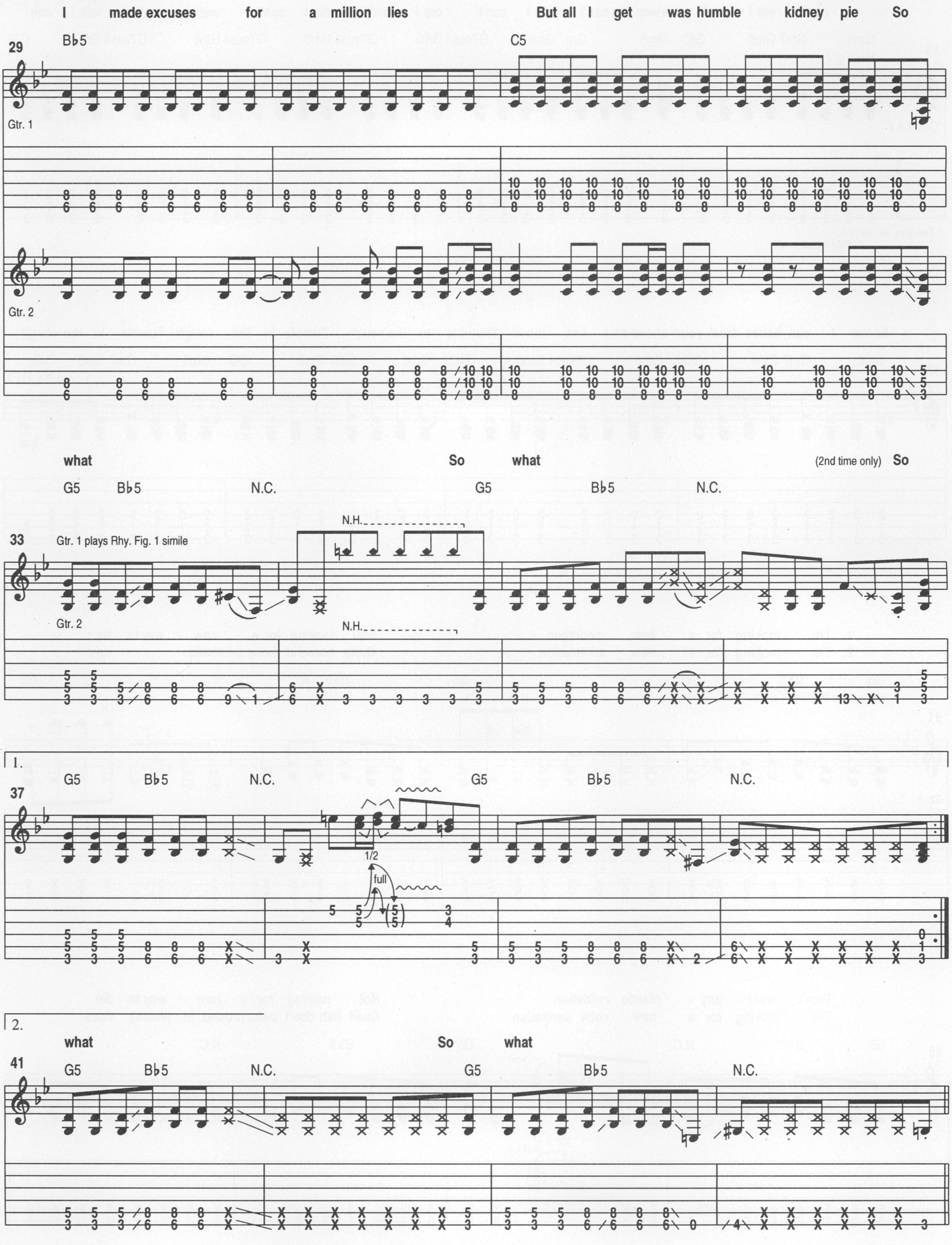

B
**1st & 2nd Verses
I can't eat I can't sleep I can't live I can't cry I can't die I can't walk I can't talk I can
Gm6 Gm7 Gm6 G/C Gm6 Gm7 Gm6 G7sus4 Gm6 G7sus4 Gm6 G7sus4 Gm6 G7sus4 Gm6 C/G
13
Rhy. Fig. 2
*Gtrs. 1 & 2
booze I can booze steal your shoes so I can move Thumble in the rough Tumble in the rough Tumble in the rough
Gm6 Gm7 Gm6 C/G Gm6 G7sus4 Gm6 C/G Gm6 Gm7 Gm6 C/G Gm6 Gm7 Gm6 C/G
17
end Rhy. Fig. 2
1. I'm looking for a new mediation Still looking for a new way to fly
2. I'm looking for a new stimulation Quite bored at those inflatable ties
G5 B♭5 N.C. G5 B♭5 N.C G5
Gtr. 1 plays Rhy. Fig. 1 simile
21
N.H.
Gtr. 2
Don't want any plastic validation Not looking for a new way to die
I'm looking for a new rock sensation Dead fish don't swim around in jealous tides
G5 B♭5 N.C. G5 B♭5 N.C.
25
1/2

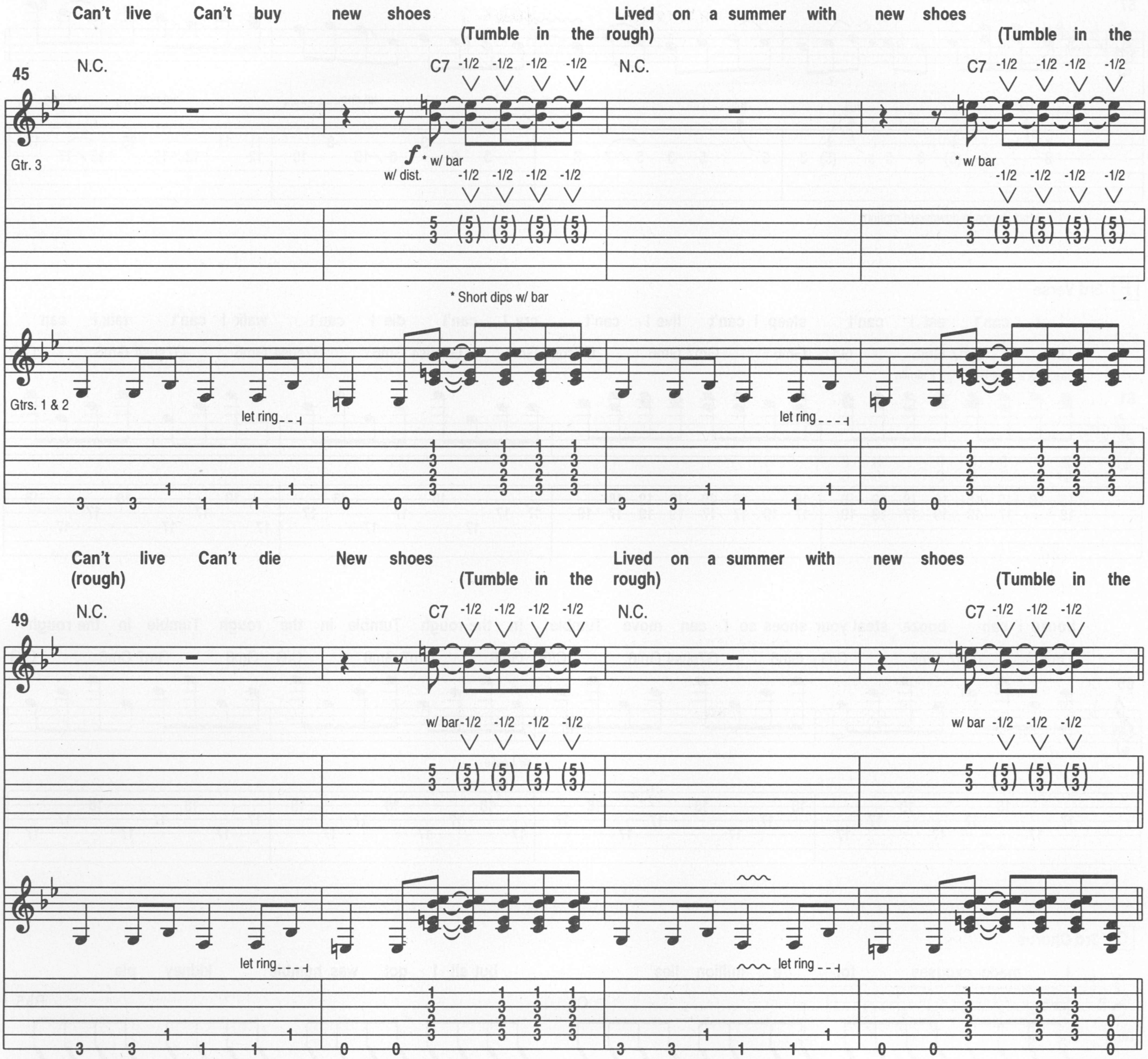
* Two gtrs. arr. for one

** Play repeat simile

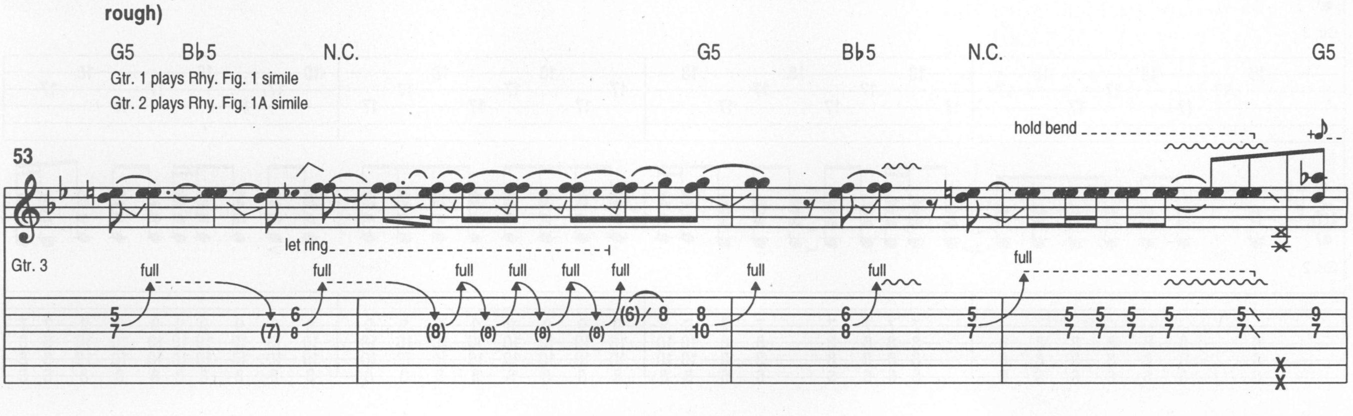
C 1st and 2nd Choruses

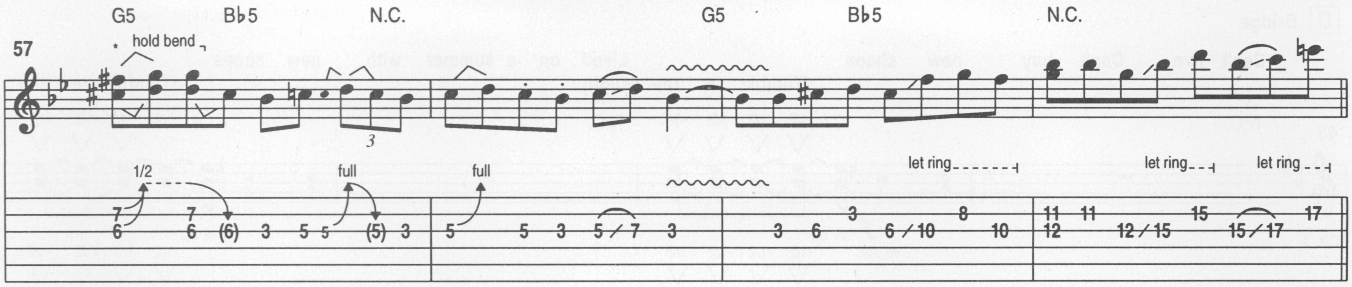

I made excuses for a million lies
But all I get was humble kidney pie
So
29
B♭5
C5
Gtr. 1
Gtr. 2
what
So what
(2nd time only) So
G5
B♭5
N.C.
G5
B♭5
N.C.
33
Gtr. 1 plays Rhy. Fig. 1 simile
N.H.
Gtr. 2
N.H.
1.
G5
B♭5
N.C.
G5
B♭5
N.C.
37
1/2
full
2.
what
So what
41
G5
B♭5
N.C.
G5
B♭5
N.C.

D Bridge


Can't live Can't buy new shoes
(Tumble in the rough)
Lived on a summer with new shoes
(Tumble in the
45
N.C.
C7
N.C.
C7
-1/2
Gtr. 3
f
* w/ bar
w/ dist.
5 3 (5 3) (5 3) (5 3) (5 3)
* Short dips w/ bar
Gtrs. 1 & 2
let ring
Can't live Can't die New shoes
(rough)
(Tumble in the rough)
Lived on a summer with new shoes
(Tumble in the
49
N.C.
C7
N.C.
C7
w/ bar -1/2
let ring

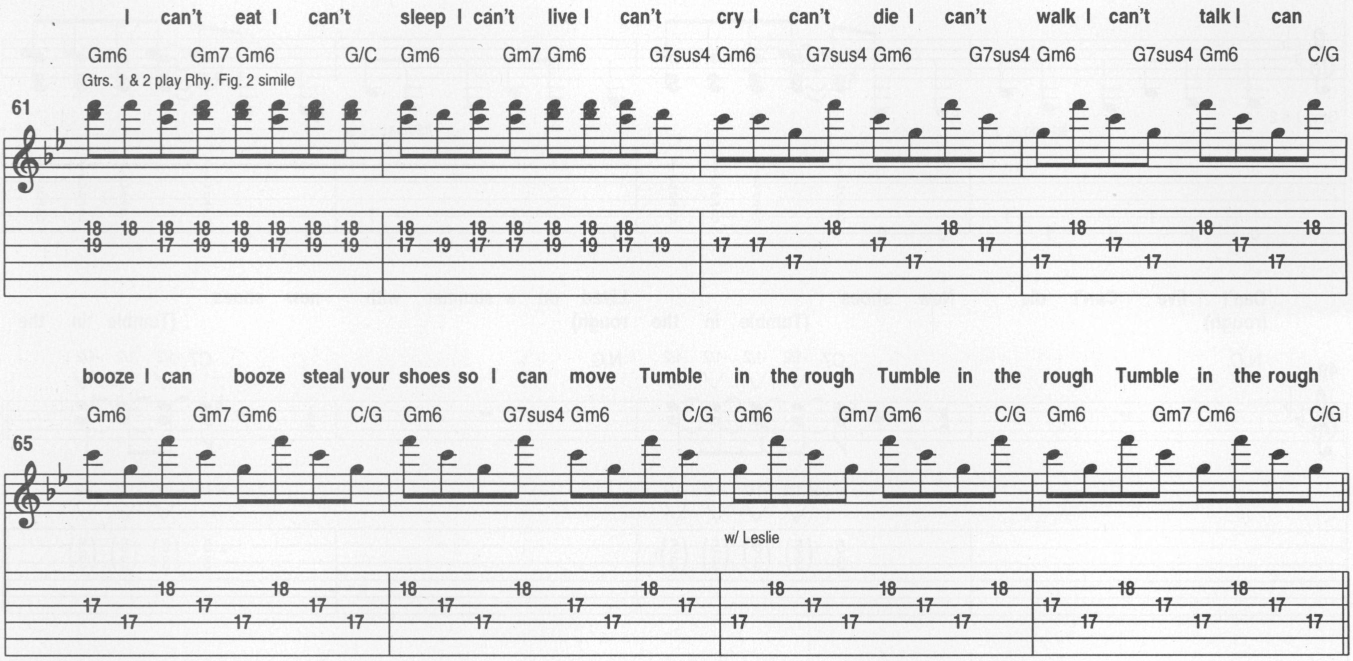
E Guitar Solo


rough)
G5
B♭5
N.C.
Gtr. 1 plays Rhy. Fig. 1 simile
Gtr. 2 plays Rhy. Fig. 1A simile
G5
B♭5
N.C.
G5
53
hold bend
let ring
Gtr. 3
full

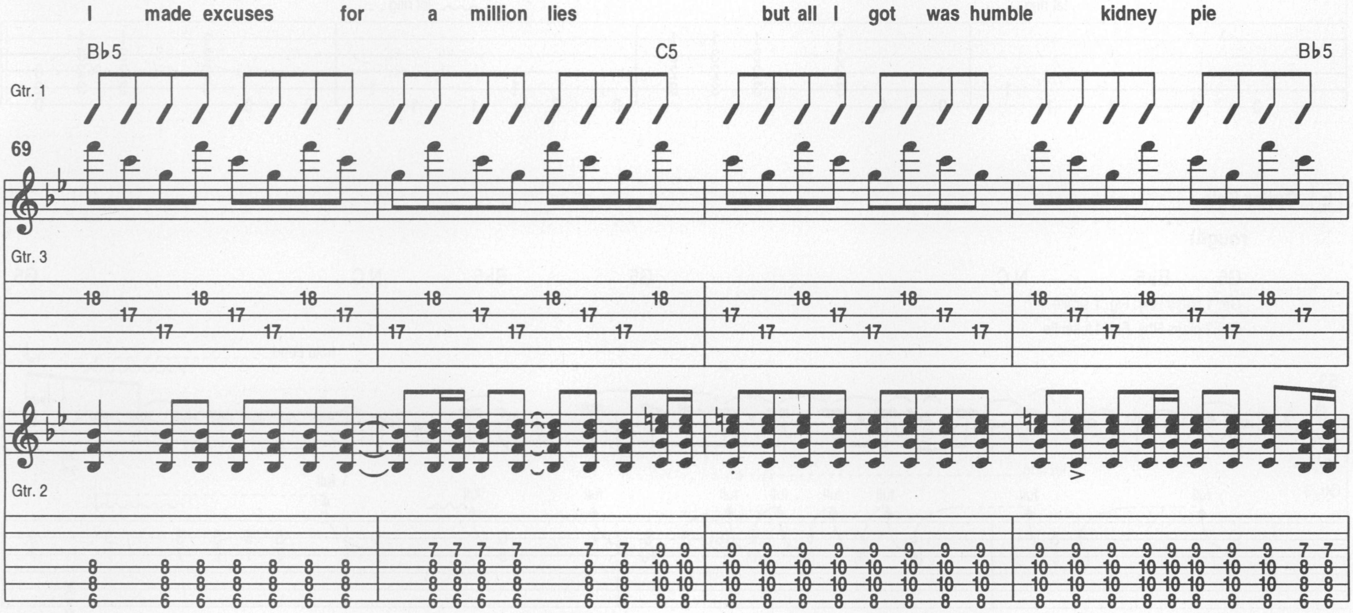

G5
B♭5
N.C.
G5
B♭5
N.C.
57
* hold bend
3
1/2
full
full
let ring
let ring
let ring

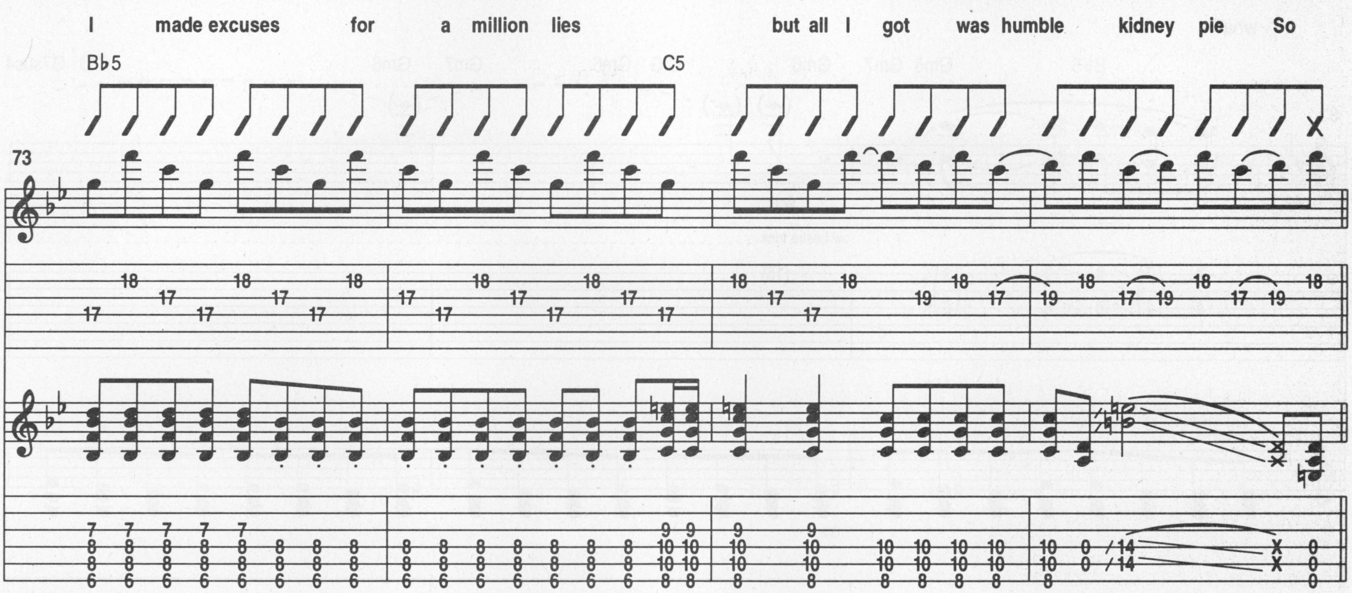
* Bend strings in downward motion

F 3rd Verse

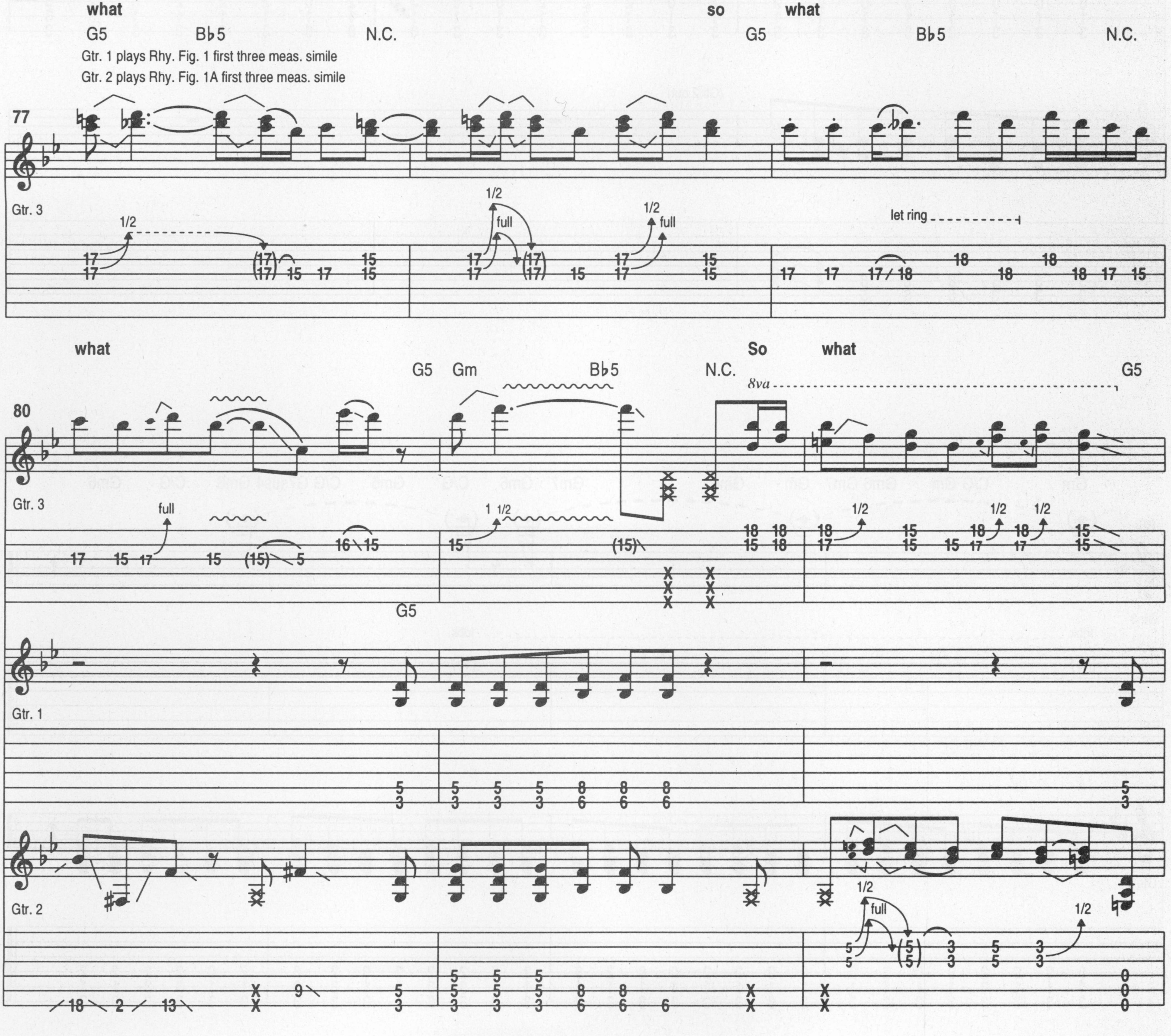

I can't eat I can't sleep I can't live I can't cry I can't die I can't walk I can't talk I can
Gm6 Gm7 Gm6 G/C Gm6 Gm7 Gm6 G7sus4 Gm6 G7sus4 Gm6 G7sus4 Gm6 G7sus4 Gm6 C/G
Gtrs. 1 & 2 play Rhy. Fig. 2 simile
61
booze I can booze steal your shoes so I can move Tumble in the rough Tumble in the rough Tumble in the rough
Gm6 Gm7 Gm6 C/G Gm6 G7sus4 Gm6 C/G Gm6 Gm7 Gm6 C/G Gm6 Gm7 Cm6 C/G
65
w/ Leslie

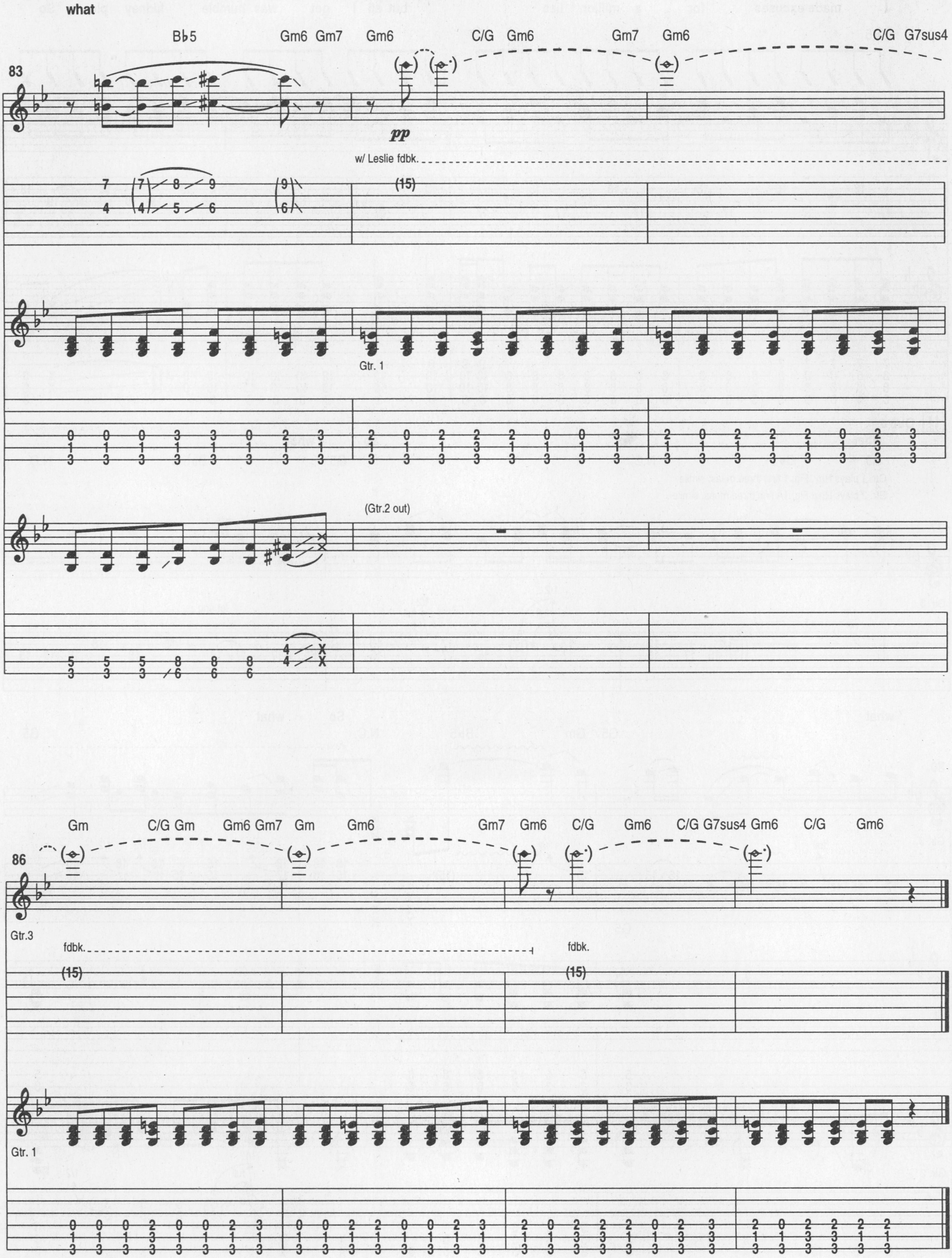
G 3rd Chorus


I made excuses for a million lies but all I got was humble kidney pie
B♭5
C5
B♭5
Gtr. 1
69
Gtr. 3
Gtr. 2


I made excuses for a million lies but all I got was humble kidney pie So
B♭5
C5
73

H **Outro**


what so what
G5 B♭5 N.C. G5 B♭5 N.C.
Gtr. 1 plays Rhy. Fig. 1 first three meas. simile
Gtr. 2 plays Rhy. Fig. 1A first three meas. simile
77
Gtr. 3
1/2
full
let ring
what So what
G5 Gm B♭5 N.C. G5
8va
80
full
1 1/2
Gtr. 1
Gtr. 2

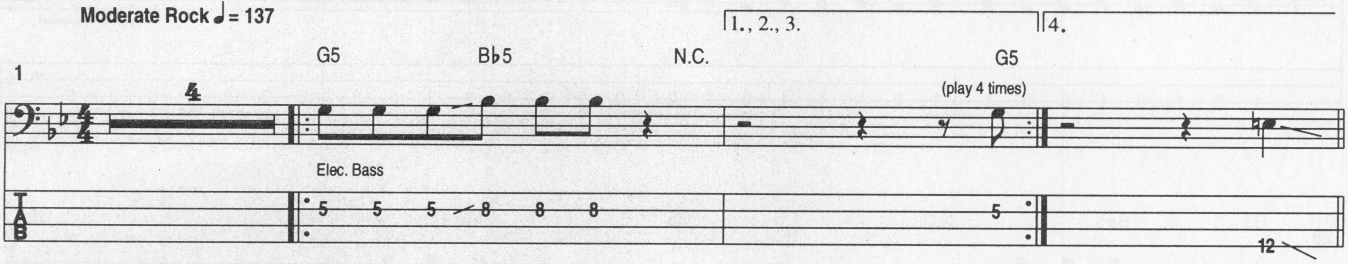

what
B♭5
Gm6 Gm7
Gm6
C/G Gm6
Gm7 Gm6
C/G G7sus4
83
pp
w/ Leslie fdbk.
(15)
Gtr. 1
(Gtr.2 out)
Gm
C/G Gm
Gm6 Gm7 Gm
Gm6
Gm7 Gm6 C/G
Gm6
C/G G7sus4 Gm6
C/G
Gm6
86
Gtr.3
fdbk.
(15)
fdbk.
(15)
Gtr. 1

TUMBLE IN THE ROUGH STONE TEMPLE PILOTS

Words and Music by SCOTT WEILAND
Bass Transcription by Matt Scharfglass
As heard on Stone Temple Pilot's Atlantic recording
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP

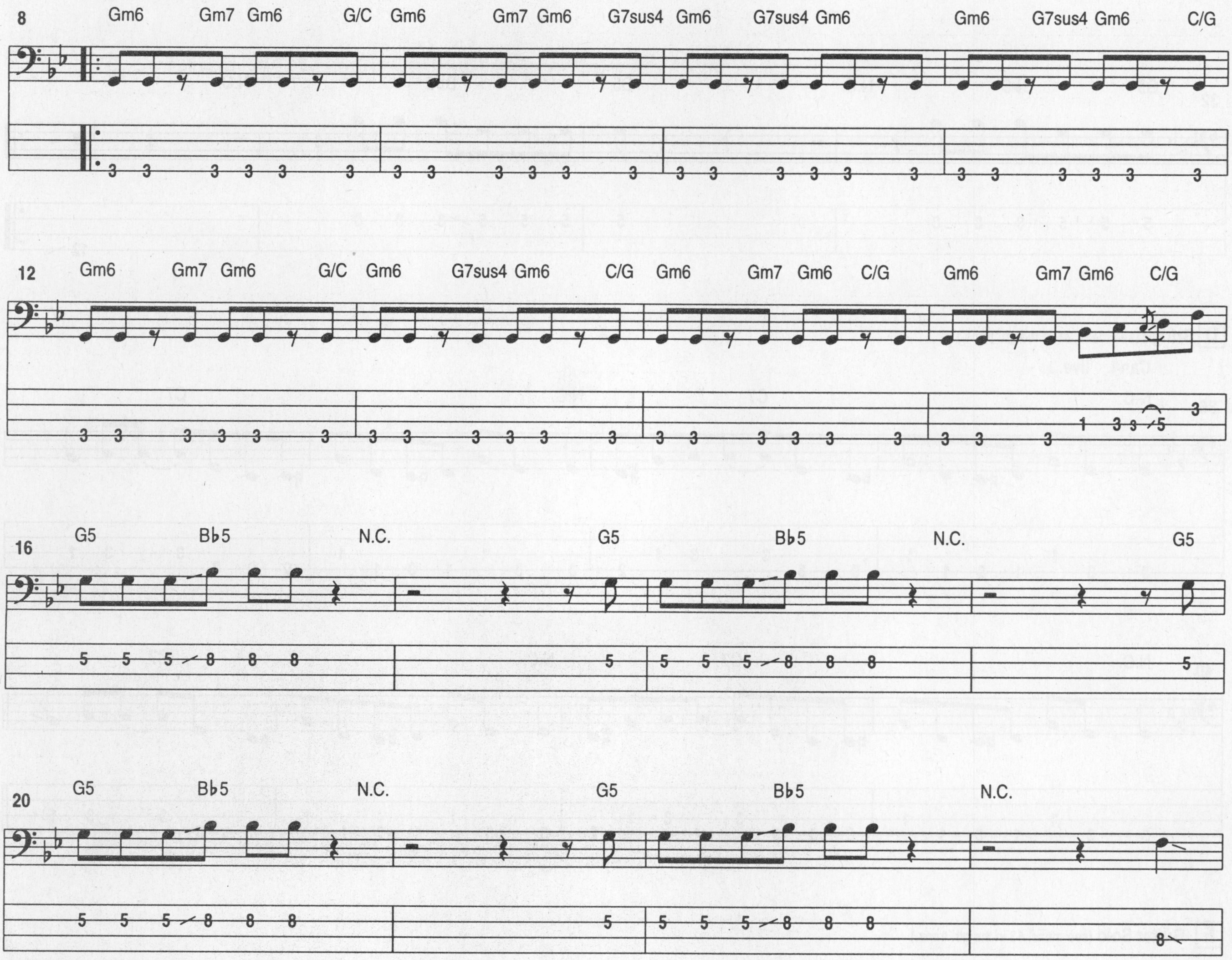
A Intro

Moderate Rock ♩ = 137


1
G5
B♭5
N.C.
1., 2., 3.
4.
G5
(play 4 times)
4
Elec. Bass
5 5 5 8 8 8
5
12

B 1st and 2nd Verses (see meas. 13 in the gtr. trans.)

I can't eat...


8
Gm6
Gm7
G/C
G7sus4
C/G
12
16
G5
B♭5
N.C.
20
3 3 3 3 3 3
1 3 3 5 3
5 5 5 8 8 8
8

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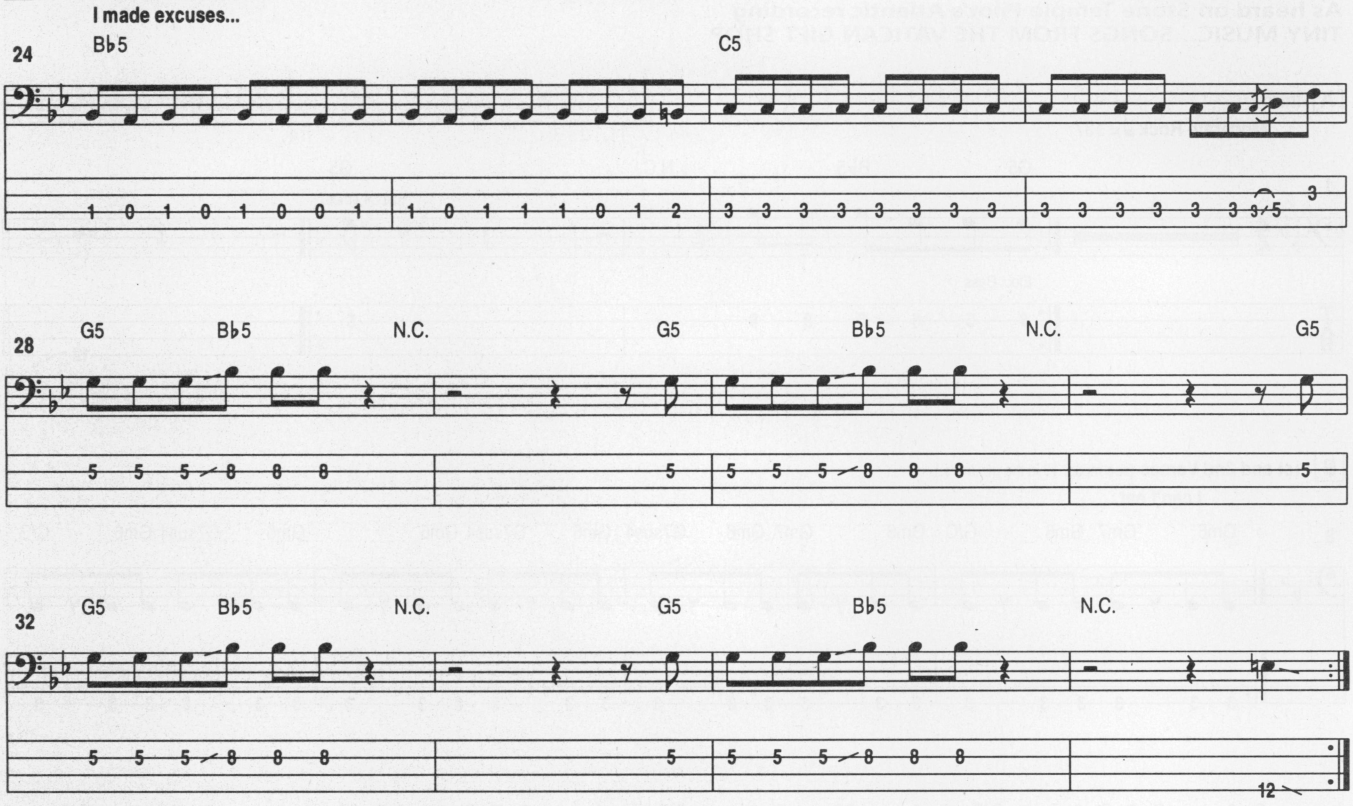
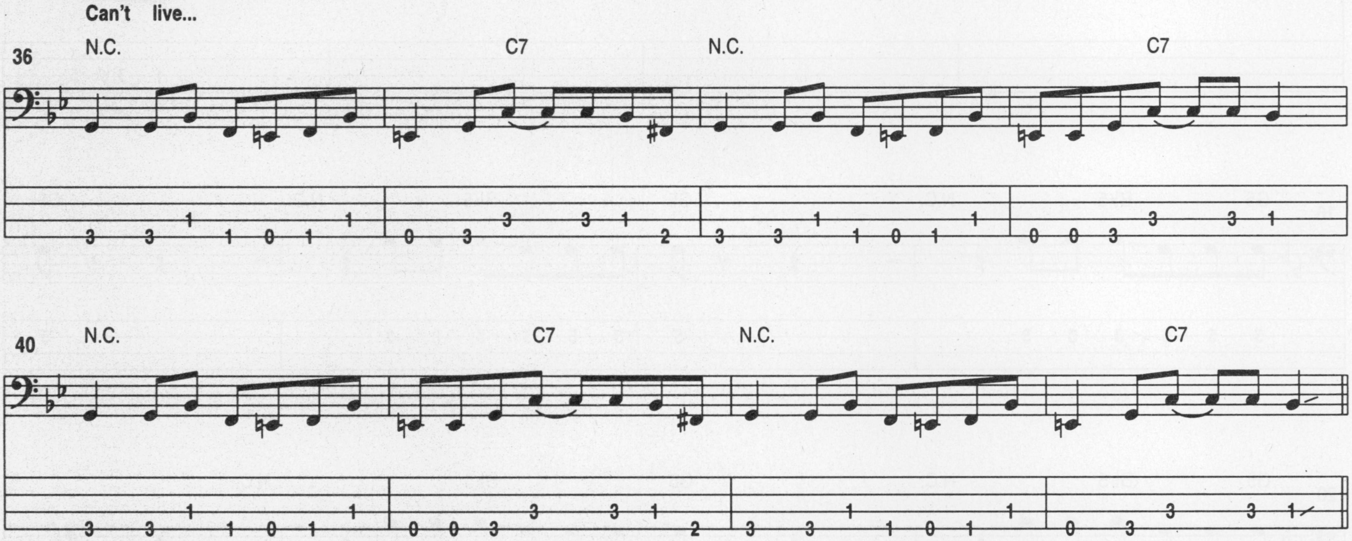
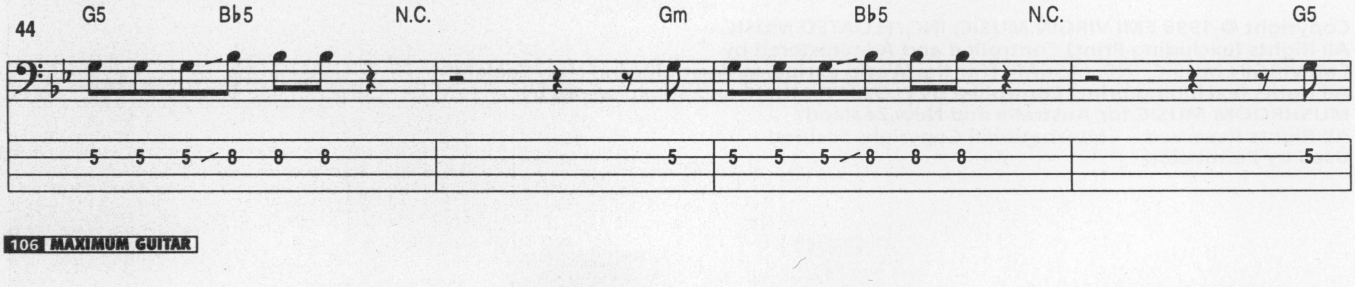
C 1st and 2nd Choruses (see meas. 29 in the gtr. trans.)

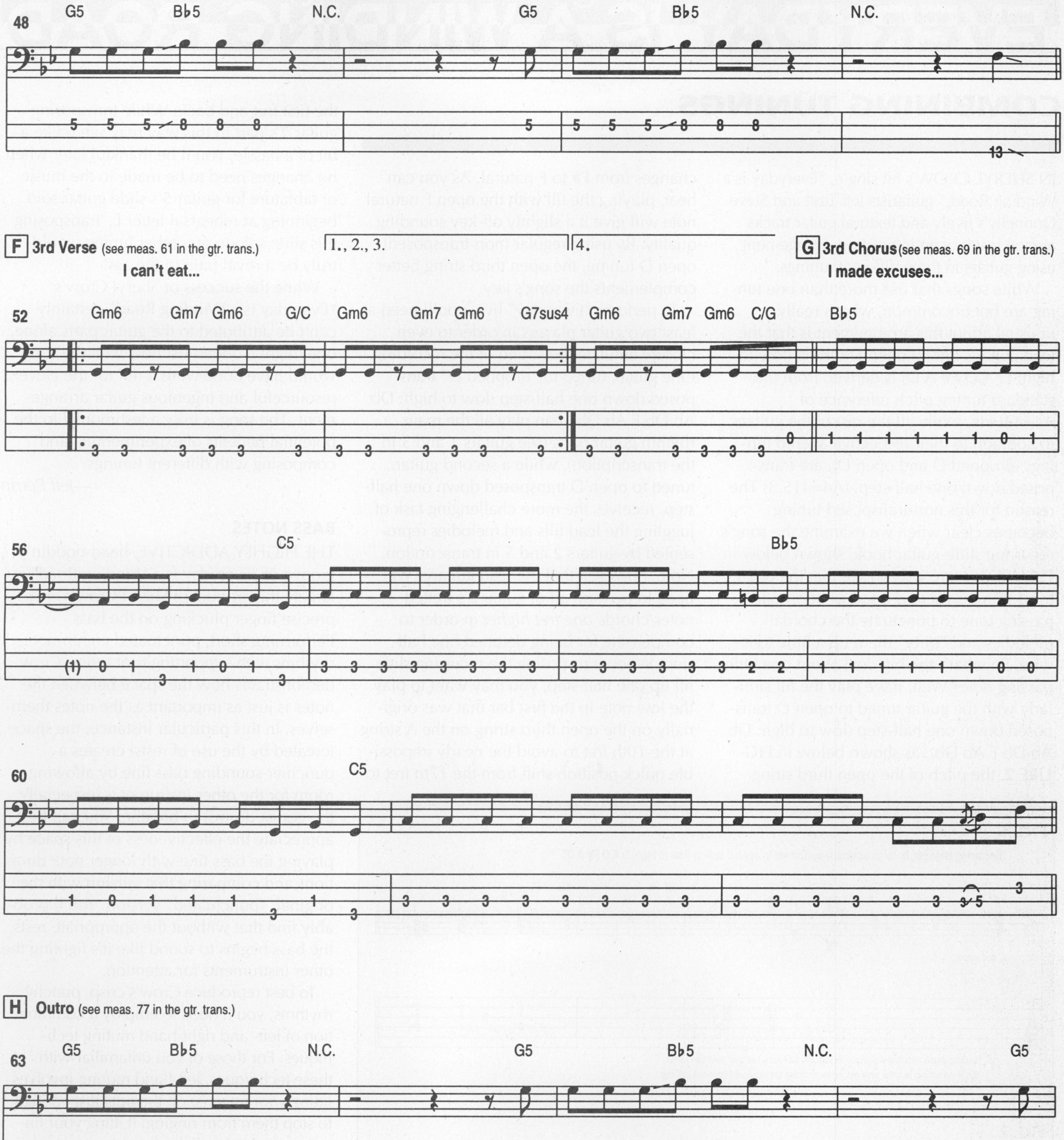

I made excuses...
24
B♭5
C5
28
G5
B♭5
N.C.
G5
B♭5
N.C.
G5
32
G5
B♭5
N.C.
G5
B♭5
N.C.

D Bridge (see meas. 45 in the gtr. trans.)


Can't live...
36
N.C.
C7
N.C.
C7
40
N.C.
C7
N.C.
C7

E Guitar Solo (see meas. 53 in the gtr. trans.)


44
G5
B♭5
N.C.
Gm
B♭5
N.C.
G5


48
G5
B♭5
N.C.
F 3rd Verse (see meas. 61 in the gtr. trans.)
I can't eat...
1., 2., 3.
4.
G 3rd Chorus (see meas. 69 in the gtr. trans.)
I made excuses...
52
Gm6
Gm7
G/C
G7sus4
C/G
56
C5
60
H Outro (see meas. 77 in the gtr. trans.)
63
67
6

EVERYDAY IS A WINDING ROAD

COMBINING TUNINGS

IN SHERYL CROW's hit single, "Everyday is a Winding Road," guitarists Jeff Trott and Steve Donnelly's lively and textural guitar tracks are the result of an interesting arrangement using guitars in three different tunings.

While songs that use more than one tuning are not uncommon, what's really unusual about this arrangement is that the lead guitar's (gtr. 2) open D tuning (low to high: D A D F# A D) is derived from the standard tuning pitch reference of A4=440Hz, while all the rest of the guitars, in addition to their respective altered tunings (dropped D and open D), are transposed down one half-step. (A4=415.3) The reason for this non-transposed tuning becomes clear when we examine the song's recurring slide-guitar hook, shown below in **FIGURE 1**. Here we can see that the open third string is used as a sort of poor-man's passing tone to punctuate the chordal melodies and "dirty" them up a little tonewise. So what's the big deal about one little passing note? Well, if we play the fill similarly with the guitar tuned to open D transposed down one half-step (low to high: Db Ab Db F Ab Db), as shown below in **FIGURE 2**, the pitch of the open third string changes from F# to F natural. As you can hear, playing the fill with the open F natural note will give it a slightly off-key sounding quality. By using regular (non-transposed) open D tuning, the open third string better complements the song's key.

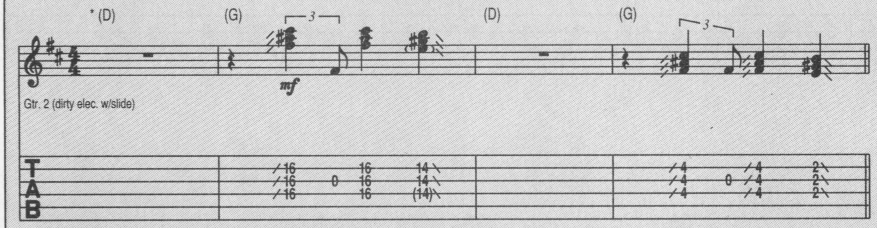
To perform "Everyday" live, you'll need at least two guitar players in order to even closely emulate the sound of the recording. One guitar, tuned to "dropped D" transposed down one half-step (low to high: Db Ab Db F Ab Db), can play all the main rhythm guitar parts (see guitars 1 and 3 in the transcription), while a second guitar, tuned to open D transposed down one half-step, receives the more challenging task of juggling the lead fills and melodies represented by guitars 2 and 5 in transcription. Note, however, that the lead guitarist will need to perform all of guitar 2's fretted notes/chords *one fret higher* in order to compensate for being detuned one half-step. When transposing the recurring slide fill up one half-step, you may want to play the low note in the first bar that was originally on the open third string on the A string at the 10th fret to avoid the nearly impossible quick position shift from the 17th fret to the first fret and back. While transposing guitar 2's part in this way may seem like a bit of a hassle, you'll be thankful later when no changes need to be made to the music or tablature for guitar 5's slide guitar solo beginning at rehearsal letter E. Transposing this slide solo to any other tuning would truly be a royal pain in the ass!

While the success of Sheryl Crow's "Everyday is a Winding Road" certainly can't be attributed to the guitar parts alone, one might wonder just how well the song would have done were it not for the clever, resourceful and ingenious guitar arrangement. The song is truly a testimonial to the potential benefits of experimenting and composing with different tunings.

—Jeff Perrin

FIG. 1

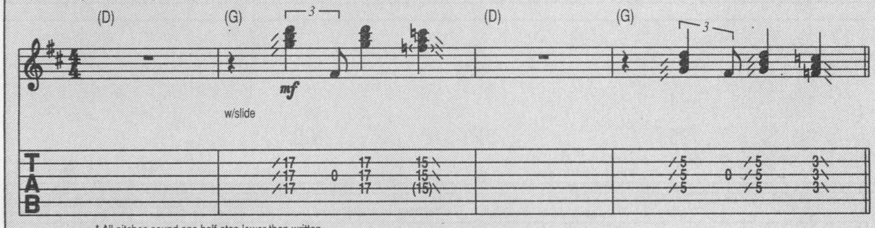
Recurring slide gtr. hook as originally performed in open D tuning (low to high: D A D F# A D)



* Backing chords (indicated in parentheses) actually sound one half-step lower than written due to the fact that all of the other gtrs. on the recording are transposed down one half-step.

FIG. 2

Open D tuning transposed down one half-step (low to high: Db Ab Db F Ab Db) *



* All pitches sound one half-step lower than written.

BASS NOTES

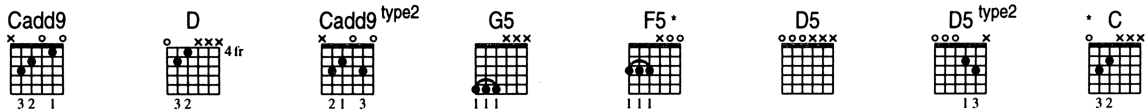
THE HIGHLY ADDICTIVE, head-noddin' groove of "Everyday is a Winding Road" is largely the product of Sheryl Crow's crisp, precise finger plucking on the bass. Performing short, punctuated eighth-note rhythms with supporting root tones, Crow demonstrates how the space between the notes is just as important as the notes themselves. In this particular instance, the space (created by the use of rests) creates a punchier-sounding bass line by allowing room for the other instruments (especially the conga drums) to breathe. You can best appreciate the effectiveness of this space by playing the bass line with longer note durations and comparing that version with the original, "punctuated" version. You'll probably find that without the appropriate rests, the bass begins to sound like it's fighting the other instruments for attention.

To best reproduce Crow's crisp, punchy rhythms, you'll need to employ a combination of left- and right-hand muting techniques. For those of you unfamiliar with these techniques, left-hand muting involves lifting your finger(s) off the frets just enough to stop them from ringing. (Lifting your fingers completely off the frets may inadvertently sound an open string or two!) To perform the right-hand mute, gently use the tip of your right-hand's plucking finger to help silence the string after each attack. Note that while this right-hand finger mute merely provides some extra "muting insurance" for fretted notes (fretted notes are generally easier to mute with the left-hand), the right-hand muting action is essential in silencing any open-strings.

—Jeff Perrin

EVERYDAY IS A WINDING ROAD SHERYL CROW

By SHERYL CROW, BRIAN McLEOD and JEFF TROTT
Guitar Transcription by Jeff Perrin
As heard on the A&M recording SHERYL CROW

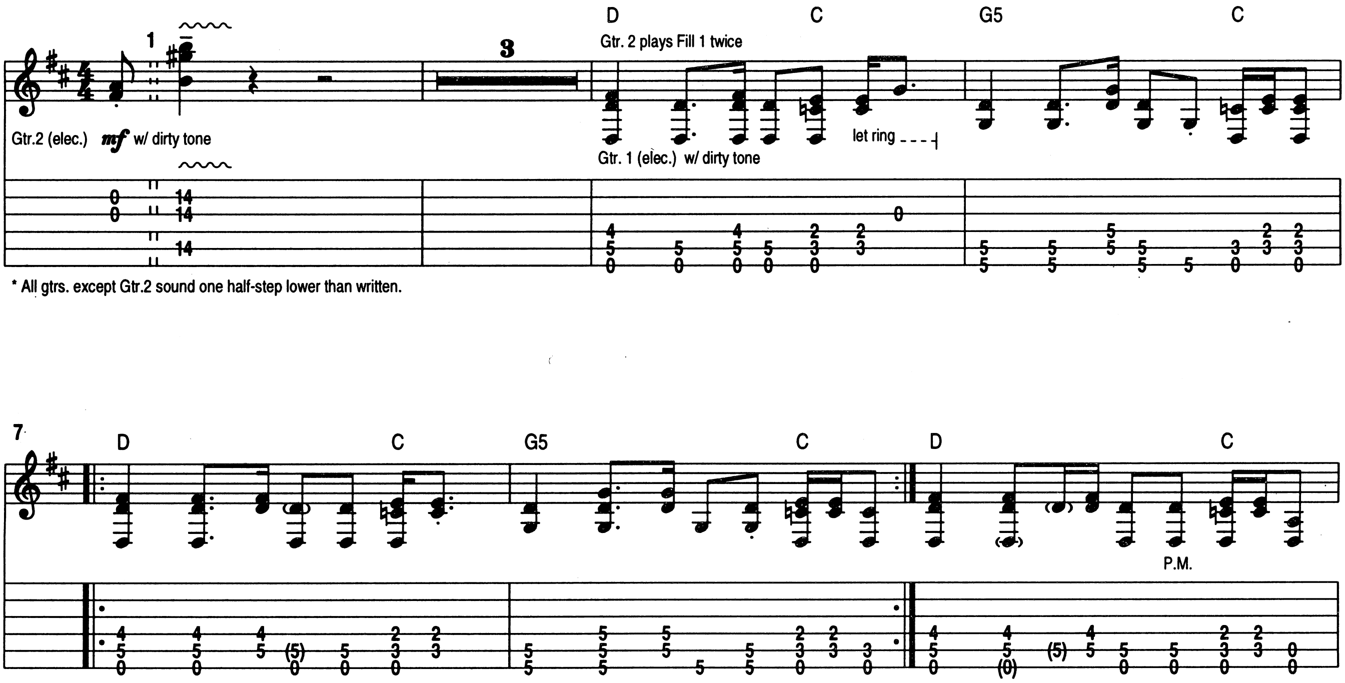

Cadd9
D
4 fr
Cadd9 type2
G5
F5 *
D5
D5 type2
* C
3 2 1
3 2
2 1 3
1 1 1
1 1 1
1 3
3 2

* Open note(s) optional for Gtr. 4

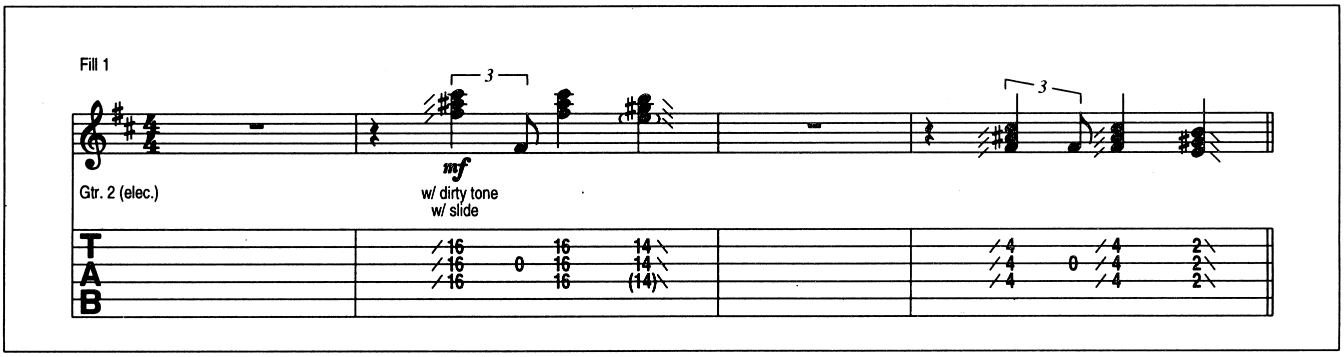
*** Gtrs. 1, 3, 4 & 6: Drop D tuning, tuned down 1/2 step (low to high: D♭ A♭ D♭ G♭ B♭ E♭)**
*** Gtr. 5: Open D tuning, tuned down 1/2 step (low to high: D♭ A♭ D♭ F A♭ D♭)**
*** Gtr. 2: Open D tuning (low to high: D A D F♯ A D)**

A Intro

Free Time **Moderate Rock ♩ = 112**


1
3
D
C
G5
C
Gtr. 2 plays Fill 1 twice
Gtr.2 (elec.) mf w/ dirty tone
Gtr. 1 (elec.) w/ dirty tone
let ring
7
D
C
G5
C
D
C
P.M.

* All gtrs. except Gtr.2 sound one half-step lower than written.


Fill 1
Gtr. 2 (elec.)
3
3
mf
w/ dirty tone
w/ slide
T
A
B

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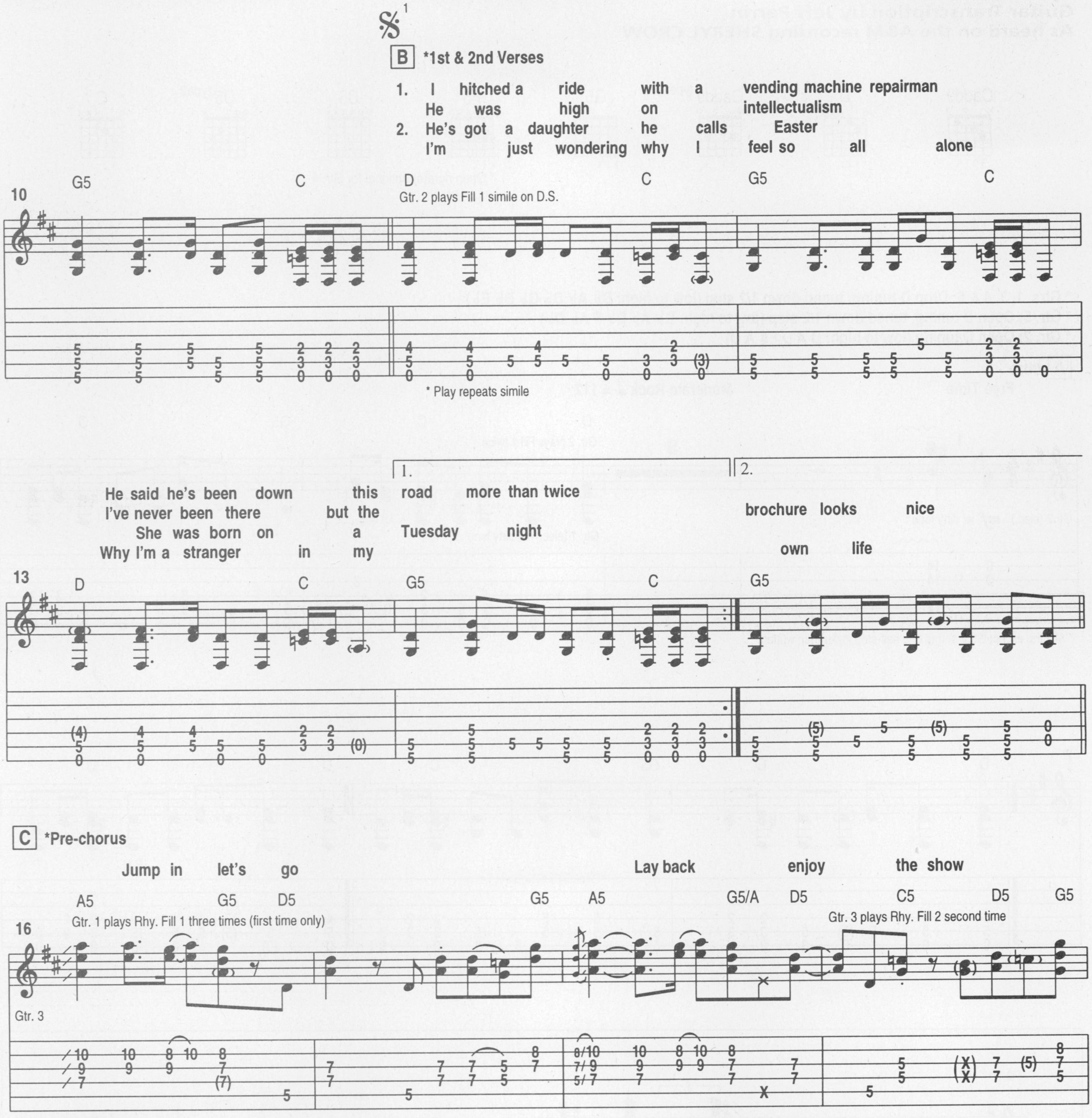
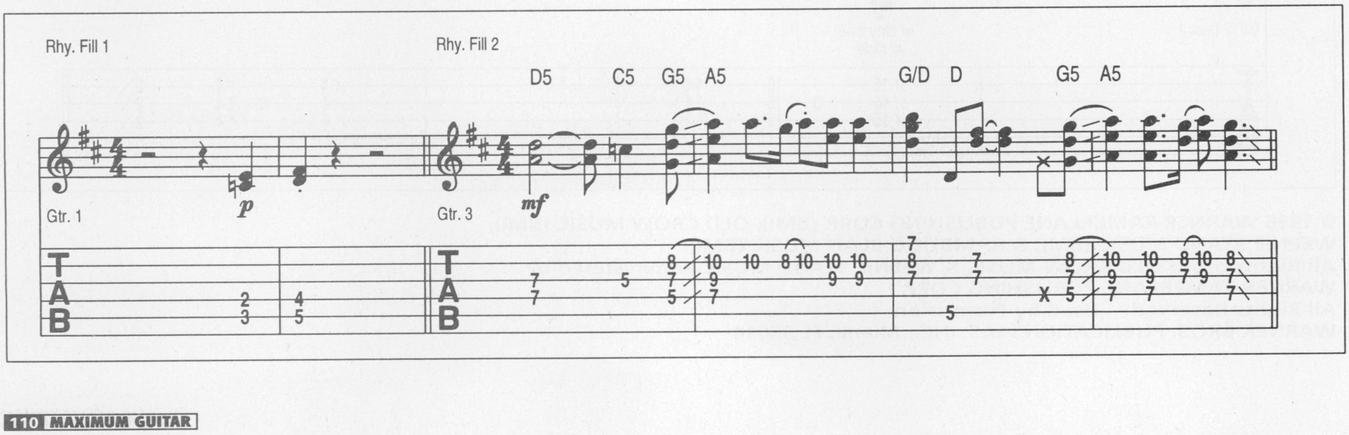
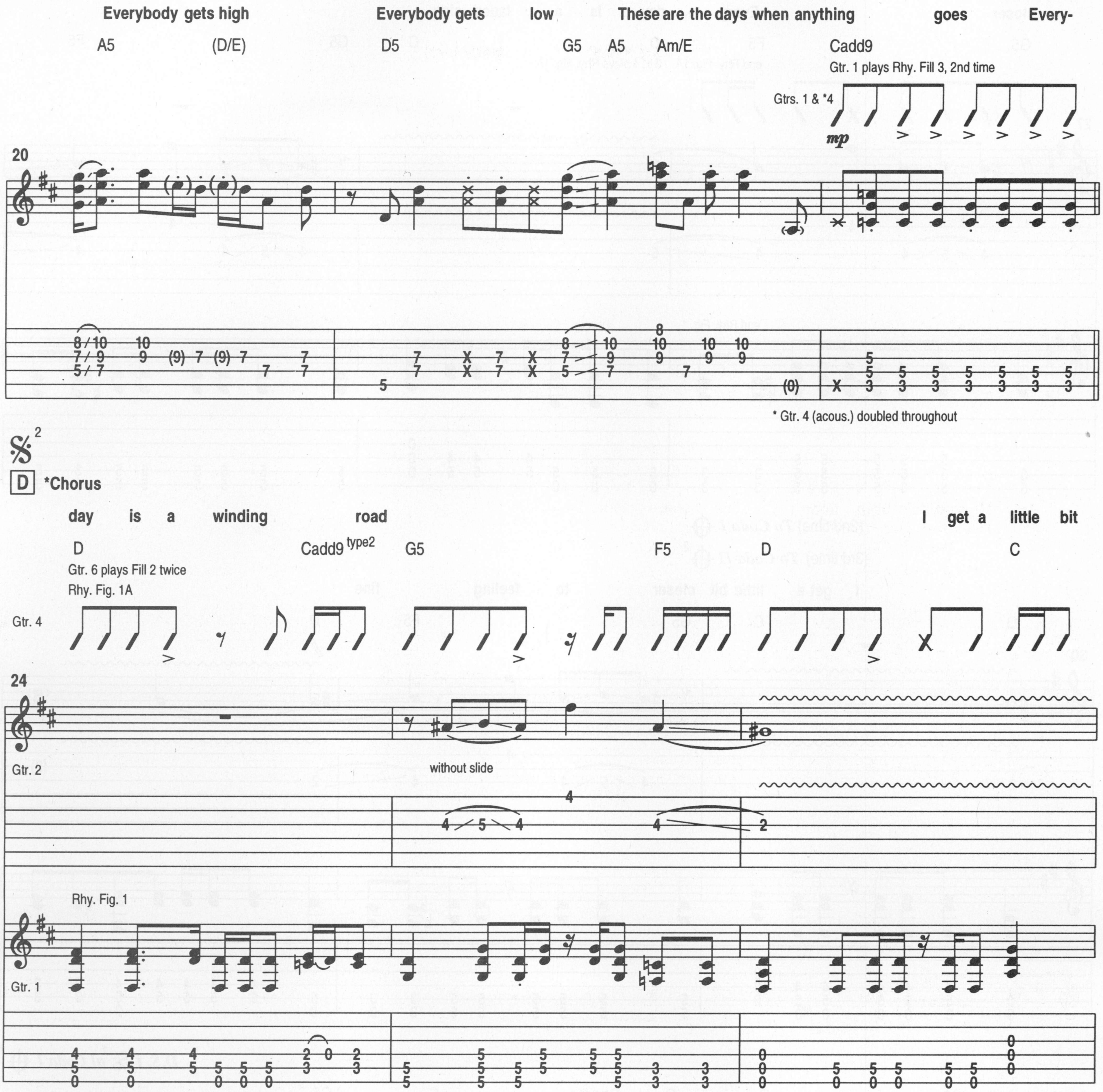

B *1st & 2nd Verses
1. I hitched a ride with a vending machine repairman
He was high on intellectualism
2. He's got a daughter he calls Easter
I'm just wondering why I feel so all alone
G5
C
D
C
G5
C
10
Gtr. 2 plays Fill 1 simile on D.S.
He said he's been down this road more than twice
I've never been there but the brochure looks nice
She was born on a Tuesday night
Why I'm a stranger in my own life
1.
2.
13
D
C
G5
C
G5
C *Pre-chorus
Jump in let's go
Lay back enjoy the show
A5
G5
D5
G5
A5
G5/A
D5
C5
D5
G5
16
Gtr. 1 plays Rhy. Fill 1 three times (first time only)
Gtr. 3 plays Rhy. Fill 2 second time
Gtr. 3

* Play repeats simile

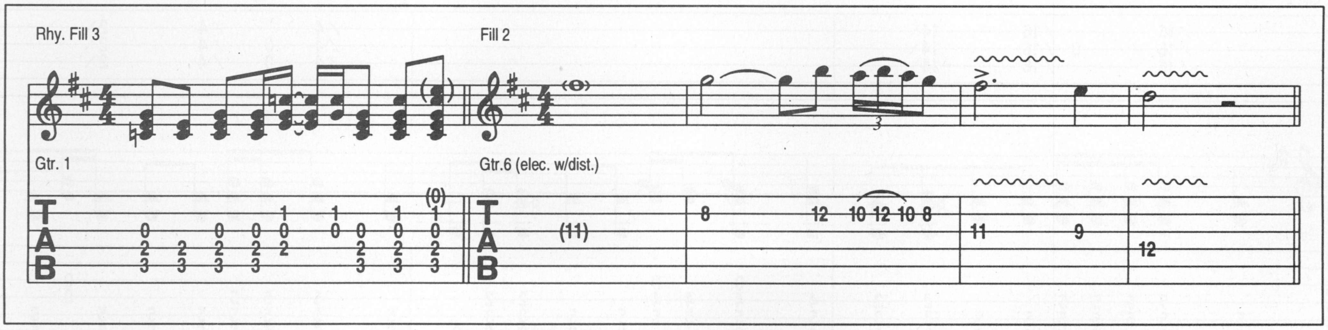
* Play repeat simile

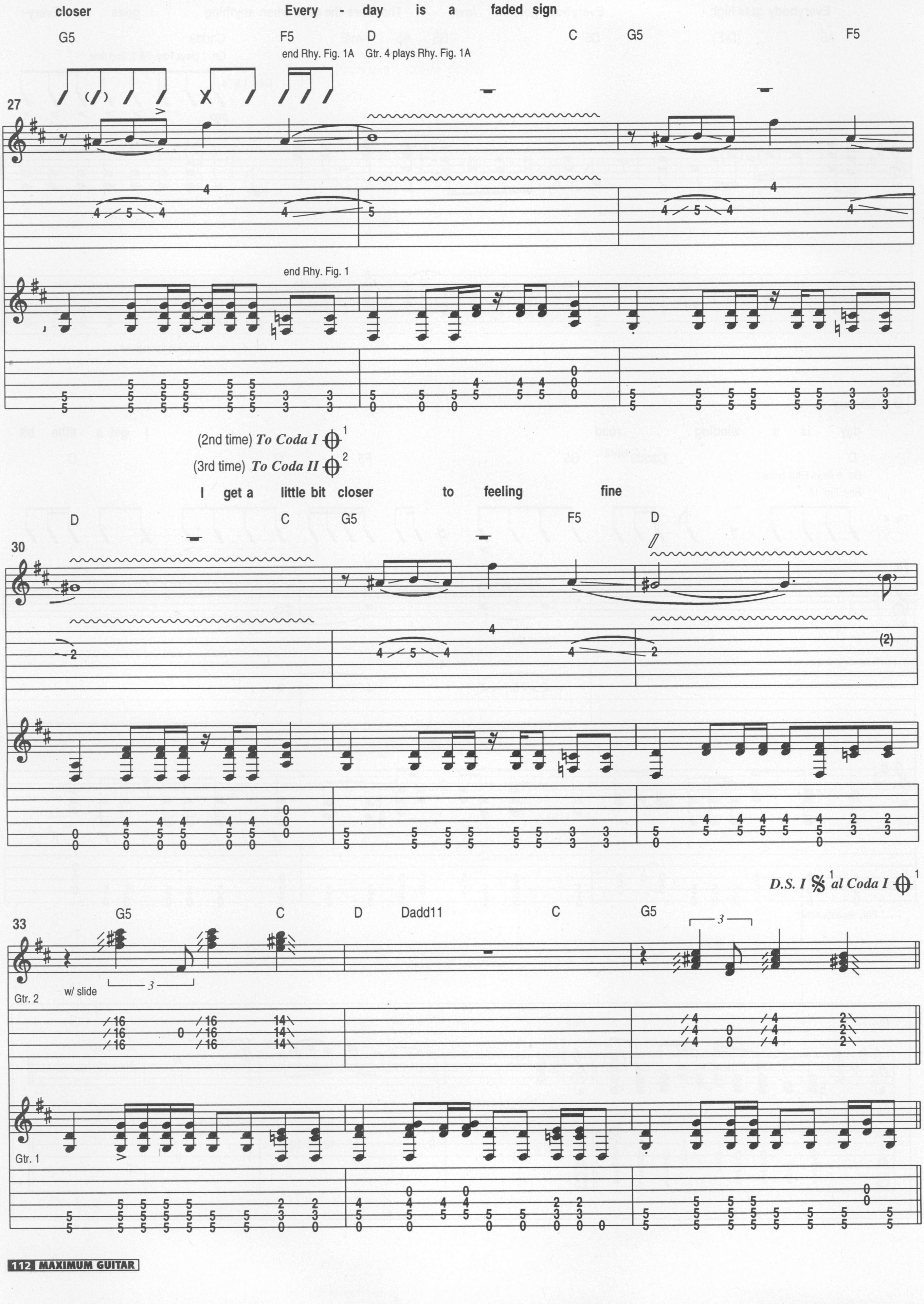

Rhy. Fill 1
Rhy. Fill 2
D5
C5
G5
A5
G/D
D
G5
A5
Gtr. 1
p
Gtr. 3
mf
T
A
B


Everybody gets high
Everybody gets
low
These are the days when anything
goes
Every-
A5
(D/E)
D5
G5
A5
Am/E
Cadd9
Gtr. 1 plays Rhy. Fill 3, 2nd time
Gtrs. 1 & *4
mp
20
D
*Chorus
day
is
a
winding
road
I
get a
little
bit
D
Cadd9 type2
G5
F5
D
C
Gtr. 6 plays Fill 2 twice
Rhy. Fig. 1A
Gtr. 4
24
Gtr. 2
without slide
Rhy. Fig. 1
Gtr. 1

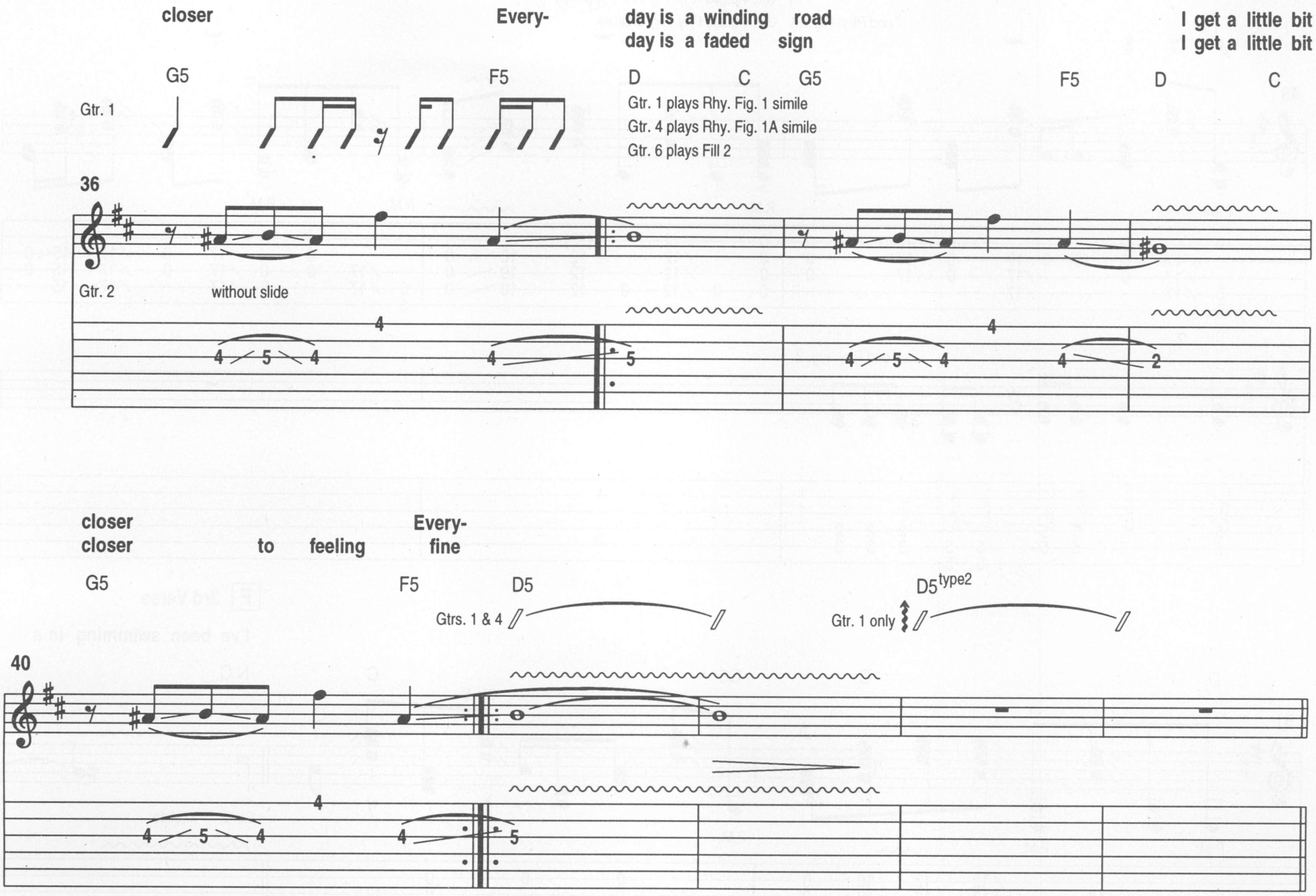
* Gtr. 4 (acous.) doubled throughout

* Play repeats simile

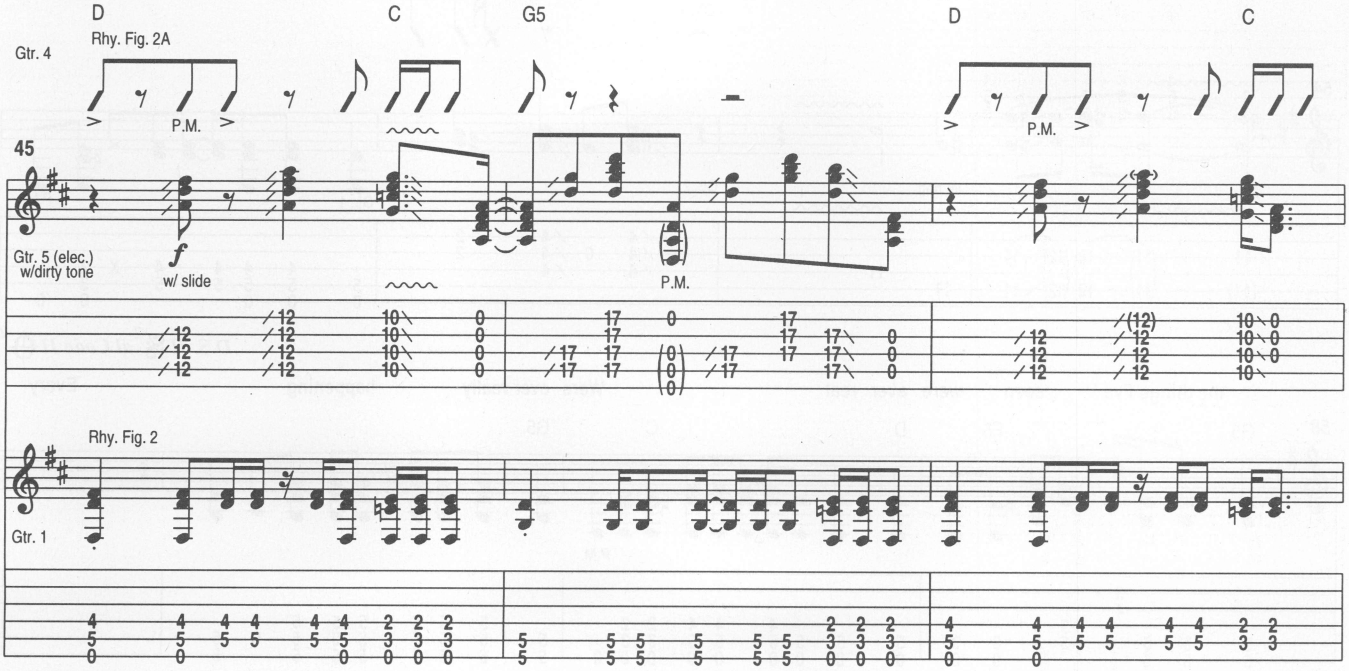

Rhy. Fill 3
Gtr. 1
Fill 2
Gtr.6 (elec. w/dist.)

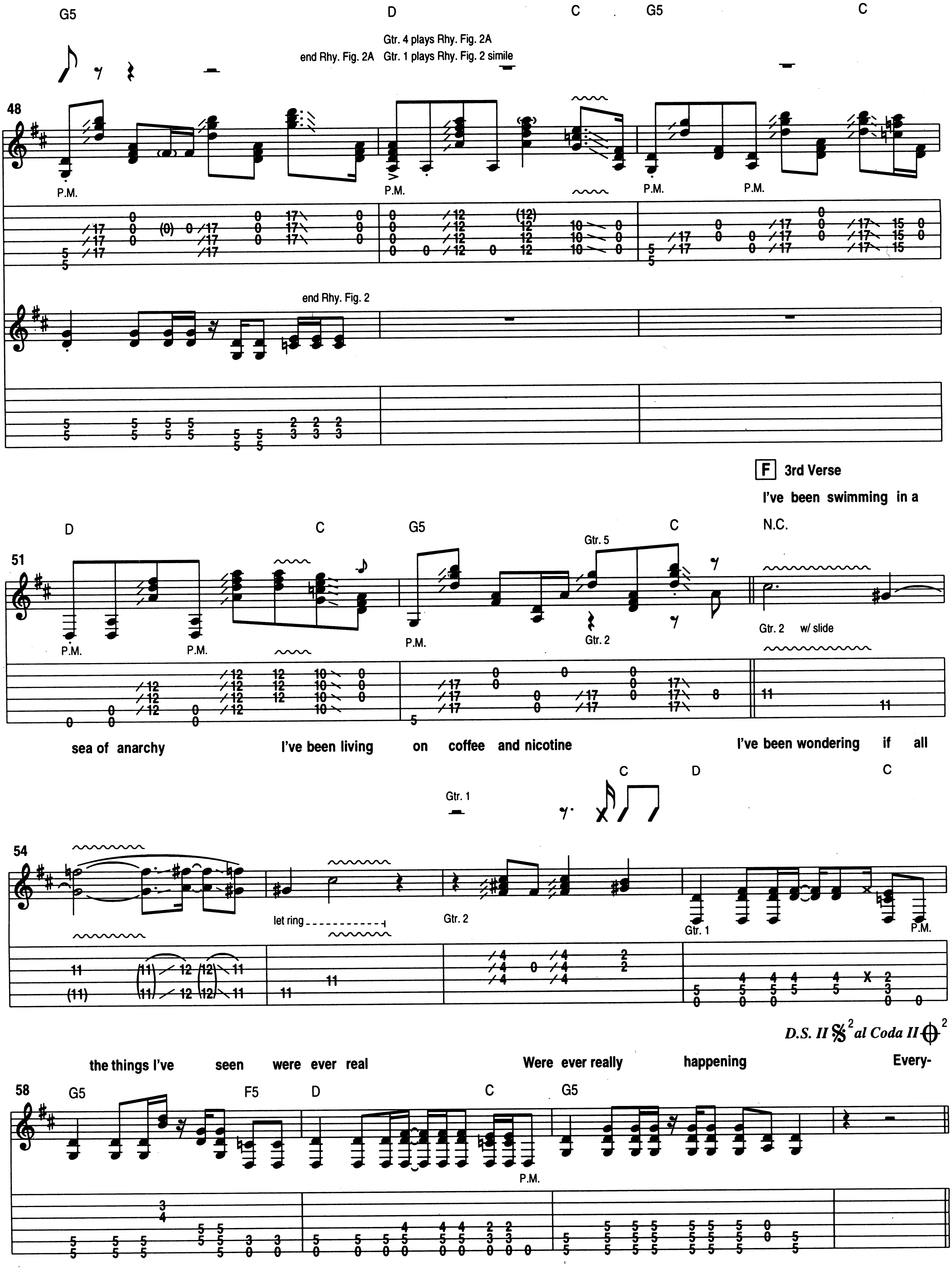

closer
Every - day is a faded sign
G5
F5
D
C
G5
F5
end Rhy. Fig. 1A
Gtr. 4 plays Rhy. Fig. 1A
27
end Rhy. Fig. 1
(2nd time) To Coda I
(3rd time) To Coda II
I get a little bit closer to feeling fine
D
C
G5
F5
D
30
D.S. I al Coda I
33
G5
C
D
Dadd11
C
G5
Gtr. 2
w/ slide
Gtr. 1

𝄌¹ *Coda I*

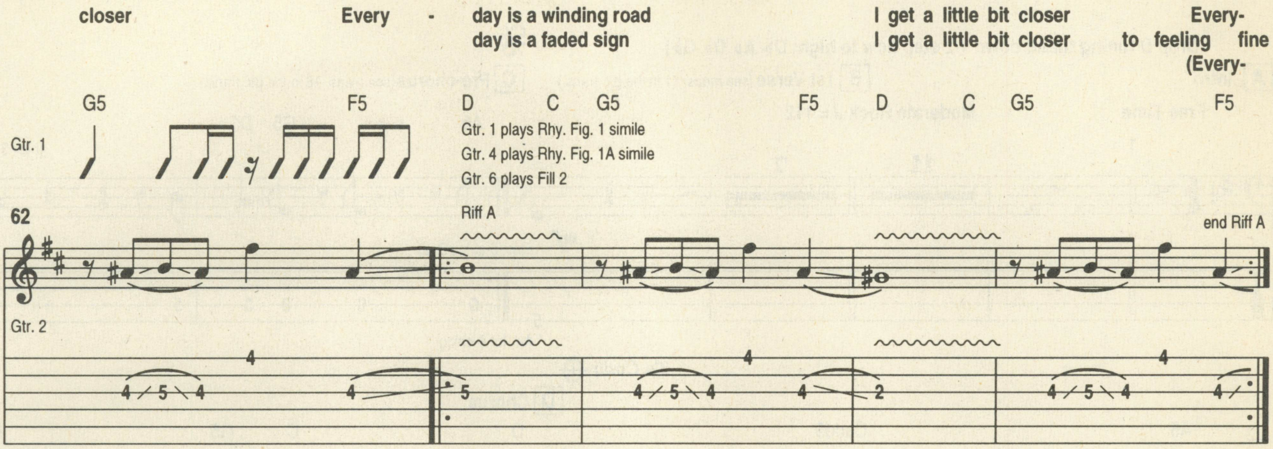

closer
Every-
day is a winding road
day is a faded sign
I get a little bit
I get a little bit
G5
F5
D
C
Gtr. 1
Gtr. 1 plays Rhy. Fig. 1 simile
Gtr. 4 plays Rhy. Fig. 1A simile
Gtr. 6 plays Fill 2
36
Gtr. 2
without slide
closer
closer to feeling
Every-
fine
D5
D5type2
Gtrs. 1 & 4
Gtr. 1 only
40

E Interlude

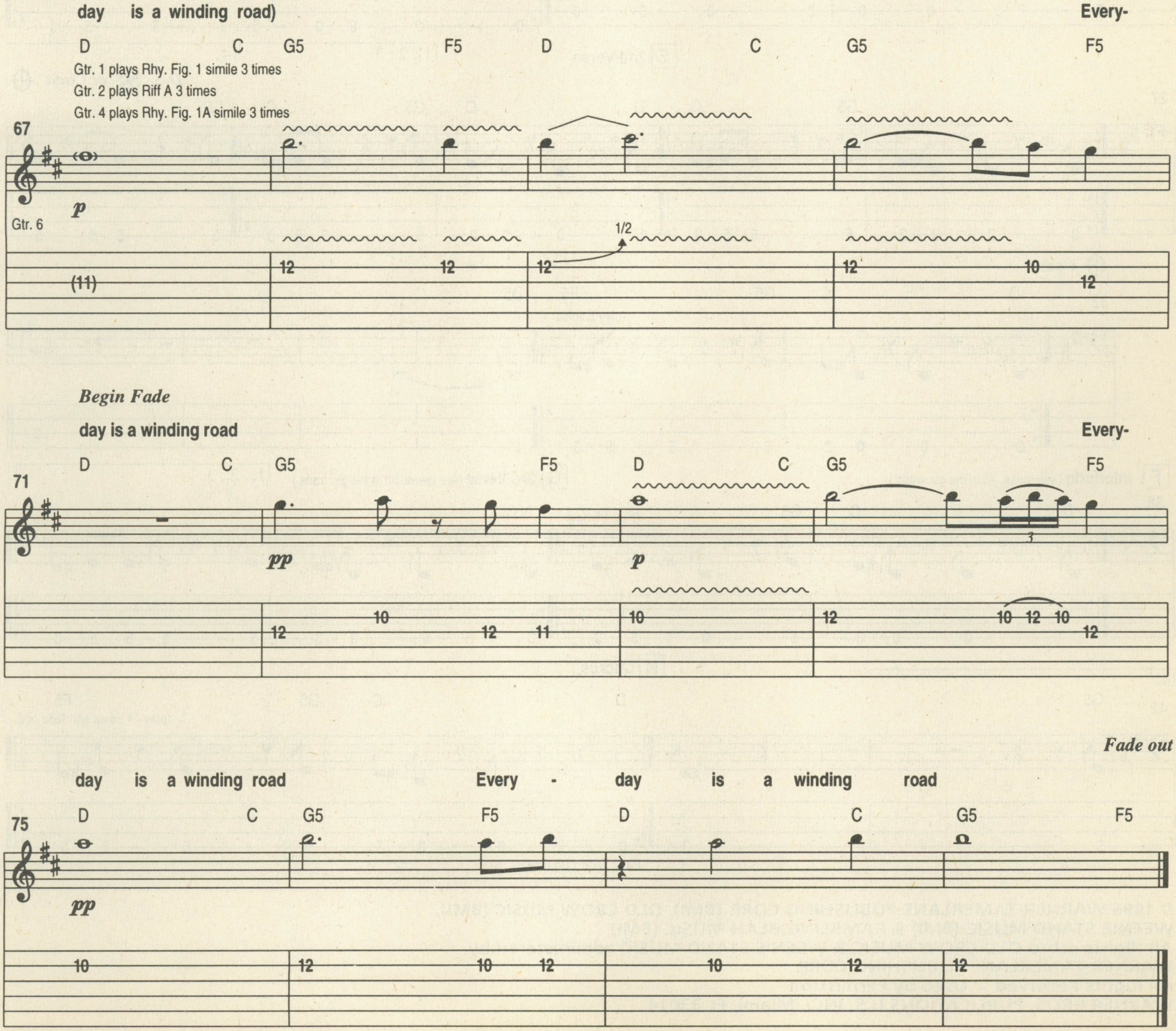

D
C
G5
Rhy. Fig. 2A
Gtr. 4
P.M.
45
Gtr. 5 (elec.)
w/dirty tone
f
w/ slide
Rhy. Fig. 2
Gtr. 1


G5
D
C
G5
C
Gtr. 4 plays Rhy. Fig. 2A
end Rhy. Fig. 2A
Gtr. 1 plays Rhy. Fig. 2 simile
48
P.M.
P.M.
P.M.
P.M.
end Rhy. Fig. 2
F
3rd Verse
I've been swimming in a
D
C
G5
C
N.C.
Gtr. 5
51
P.M.
P.M.
P.M.
Gtr. 2
Gtr. 2 w/ slide
sea of anarchy
I've been living on coffee and nicotine
I've been wondering if all
Gtr. 1
C
D
C
54
let ring
Gtr. 2
Gtr. 1
P.M.
D.S. II 𝄋 2 al Coda II 𝄌 2
the things I've seen were ever real
Were ever really happening
Every-
58
G5
F5
D
C
G5
P.M.

𝄌2 *Coda II*


closer
Every - day is a winding road
day is a faded sign
I get a little bit closer
I get a little bit closer
Every-
to feeling fine
(Every-
G5
F5
D
C
G5
F5
D
C
G5
F5
Gtr. 1
Gtr. 1 plays Rhy. Fig. 1 simile
Gtr. 4 plays Rhy. Fig. 1A simile
Gtr. 6 plays Fill 2
Riff A
end Riff A
62
Gtr. 2
4
4/5\4
4
5
4
4/5\4
4
2
4
4/5\4
4/

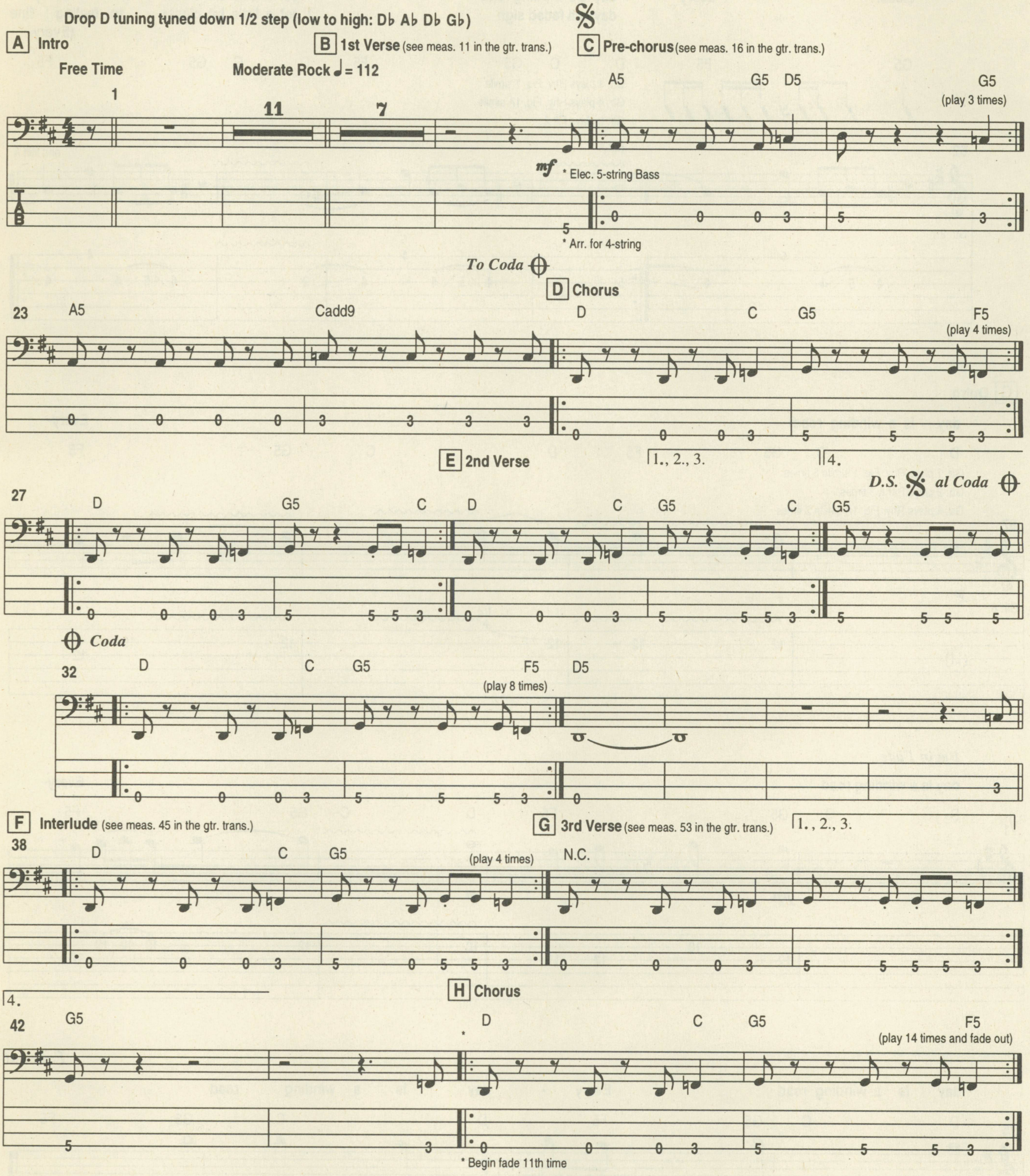
G Outro


day is a winding road)
Every-
D
C
G5
F5
D
C
G5
F5
Gtr. 1 plays Rhy. Fig. 1 simile 3 times
Gtr. 2 plays Riff A 3 times
Gtr. 4 plays Rhy. Fig. 1A simile 3 times
67
p
Gtr. 6
(11)
12
12
12
1/2
12
10
12
Begin Fade
day is a winding road
Every-
D
C
G5
F5
D
C
G5
F5
71
pp
p
3
12
10
12
11
10
12
10
12
10
12
Fade out
day is a winding road
Every - day is a winding road
D
C
G5
F5
D
C
G5
F5
75
pp
10
12
10
12
10
12
12

EVERYDAY IS A WINDING ROAD SHERYL CROW

By SHERYL CROW, BRIAN McLEOD and JEFF TROTT
Bass Transcription by by Jeff Perrin
As heard on the A&M recording SHERYL CROW

Drop D tuning tuned down 1/2 step (low to high: D♭ A♭ D♭ G♭)



A Intro
Free Time
B 1st Verse (see meas. 11 in the gtr. trans.)
Moderate Rock ♩ = 112
C Pre-chorus (see meas. 16 in the gtr. trans.)
1
11
7
A5
G5 D5
G5
(play 3 times)
mf
* Elec. 5-string Bass
* Arr. for 4-string
To Coda
D Chorus
23
A5
Cadd9
D
C
G5
F5
(play 4 times)
E 2nd Verse
1., 2., 3.
4.
D.S. al Coda
27
D
G5
C
Coda
32
(play 8 times)
D5
F Interlude (see meas. 45 in the gtr. trans.)
G 3rd Verse (see meas. 53 in the gtr. trans.)
38
(play 4 times)
N.C.
H Chorus
42
(play 14 times and fade out)
* Begin fade 11th time

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MY BEST FRIEND'S GIRL

APPLYING COUNTRY TECHNIQUES IN A ROCK CONTEXT

CARS LEAD GUITARIST Elliot Easton has always been regarded as the consummate "parts" player who can also burn with the best of 'em. But on the band's late-Seventies hit, "My Best Friend's Girl," Easton creatively outdoes himself, because within the framework of an eight-bar solo, he manages to cram in just about every country guitar technique imaginable—from fast major-pentatonic scalar runs and rapid-fire pull-off licks found in rockabilly and bluegrass, to double-stop and oblique bends that simulate a pedal-steel guitar's sweet singing sound.

You have to remember that, at the time this track was recorded, country music was an anathema to the punk/new wave scene, so Easton was taking a big chance by juxtaposing traditional country guitar techniques over a new wave groove. His approach worked so well, however, that most of the hipsters didn't even realize that the tune they were pogoing to had more in common with George Jones than Steve Jones. Let's look at some of the cooler elements in the solo.

In bar 62, Easton plays an *oblique bend*, a technique where you fret two notes on two different strings and bend one of them while holding the other stationary. Notice that he bends the second (D) up to the third (E) while playing the root (C) on the high E string (see **FIGURE 1**). The hard part about playing this lick is keeping the bent note in tune. Make sure your middle finger (the one doing the bending) doesn't stray downward while you play the C, or you'll get some sour notes. You may want to try reinforcing the middle-finger with your index finger while bending for support.

Easton also uses oblique bends to play two sets of double-stops in measure 64: he bends the lowered seventh (Bb) up a whole step to the root while simultaneously playing the third (E), and bends the fourth (F) up to the fifth (G) while holding down the lowered seventh (Bb), as shown in **FIGURE 2**.

Playing **FIGURE 3** will help you increase your country vocabulary—it depicts three other common oblique bends on the top two strings. All three bends work well over a G7 chord. Keep in mind that you can also play them as double-stops.

In bar 68, Elliot plays a pull-off lick reminiscent of country guitar great Albert Lee (see **FIGURE 4**). This type of lick is very effective in creating excitement at the end of a solo, as perfectly evidenced on "My Best Friend's Girl." For a similar, more rockabilly-flavored idea, play **FIGURE 5**.

The importance of Easton's parts on this cut is twofold: if you're not that familiar with country guitar, the solo (along with the hybrid-picked rhythm over the choruses) serves as a mini-compendium of techniques which you can use as a starting point for further studies. But more importantly, it shows that if applied tastefully and judiciously, any style of music can work within another one.

—Askold Buk

BASS NOTES

THERE ARE SOME that argue that the foundation of the Cars' signature groove lies in the simple bass figure (consisting of two eighth notes followed by a quarter-note rest) that Benjamin Orr plays in measures 19, 21, 29 and 31. The beauty of Orr's bass part is that it provides a powerful, punchy accent on the downbeats—one that blends perfectly with the steady staccato eighth-note guitar pulse so common in the New Wave era—while leaving plenty of space for everyone else to layer their parts at the same time. This song is a textbook study for anyone who wants to master this idiom.

—Askold Buk

FIG. 1

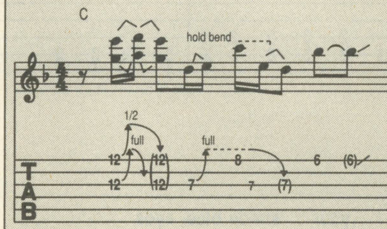


FIG. 2

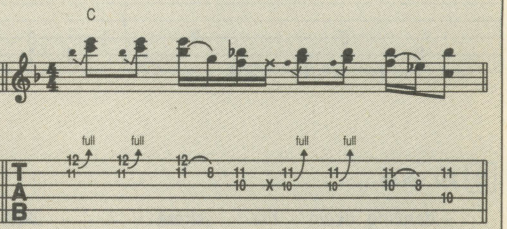


FIG. 3

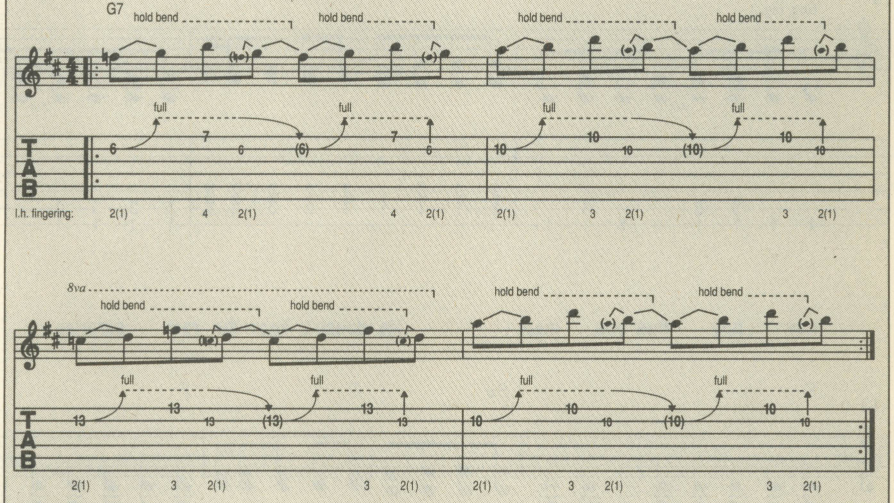


FIG. 4

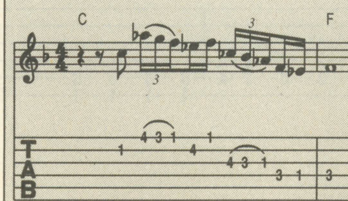
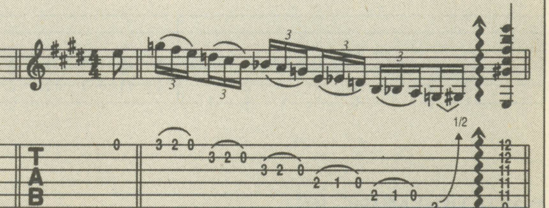
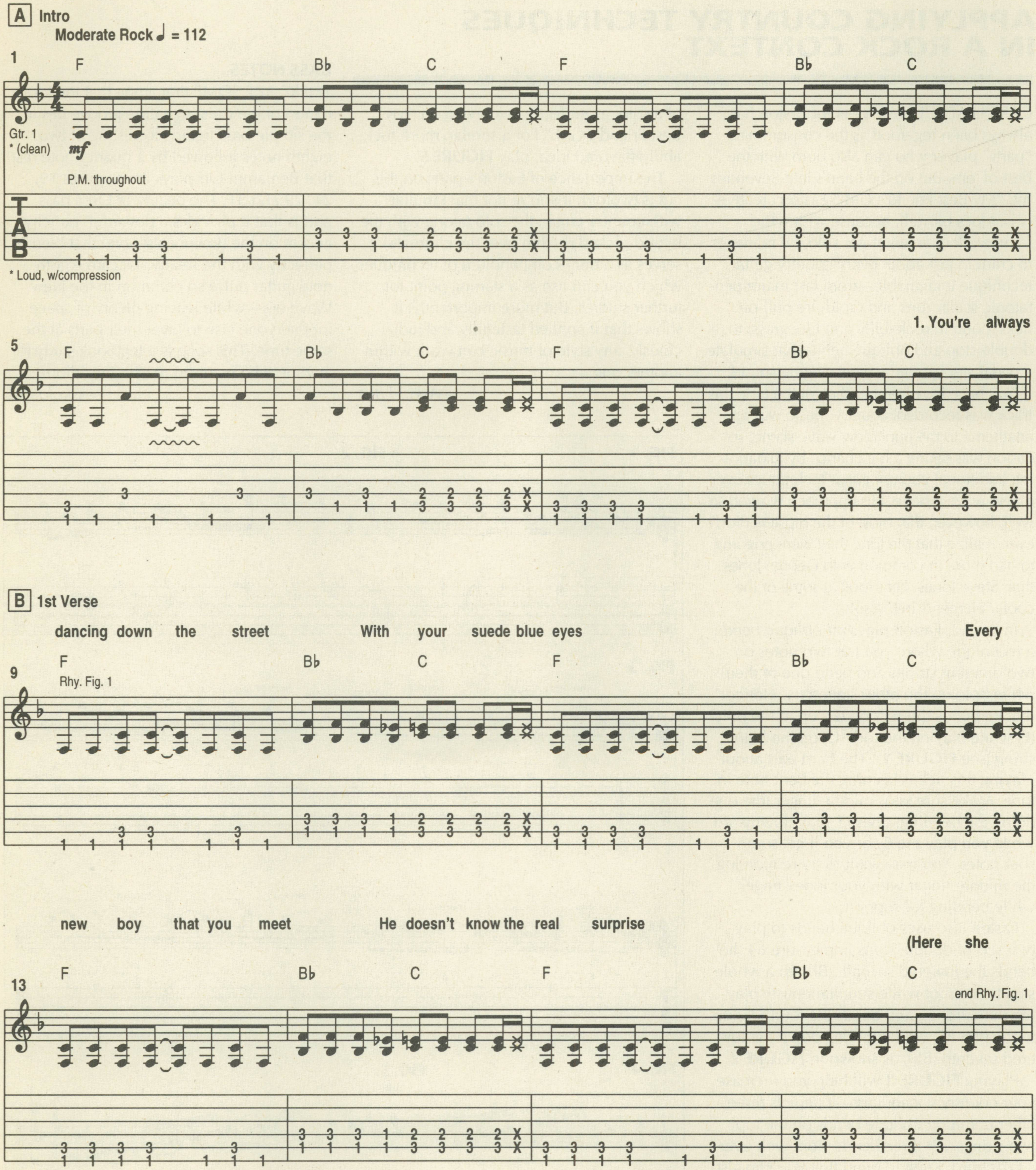


FIG. 5



MY BEST FRIEND'S GIRL
THE CARS

By RIC OCASEK
Guitar Transcription by Danny Begelman
As heard on the Elektra recording THE CARS


A Intro
Moderate Rock ♩ = 112
F Bb C F Bb C
Gtr. 1
* (clean)
mf
P.M. throughout
* Loud, w/compression
1. You're always
F Bb C F Bb C
B 1st Verse
dancing down the street With your suede blue eyes Every
F Bb C F Bb C
Rhy. Fig. 1
new boy that you meet He doesn't know the real surprise (Here she
F Bb C F Bb C
end Rhy. Fig. 1

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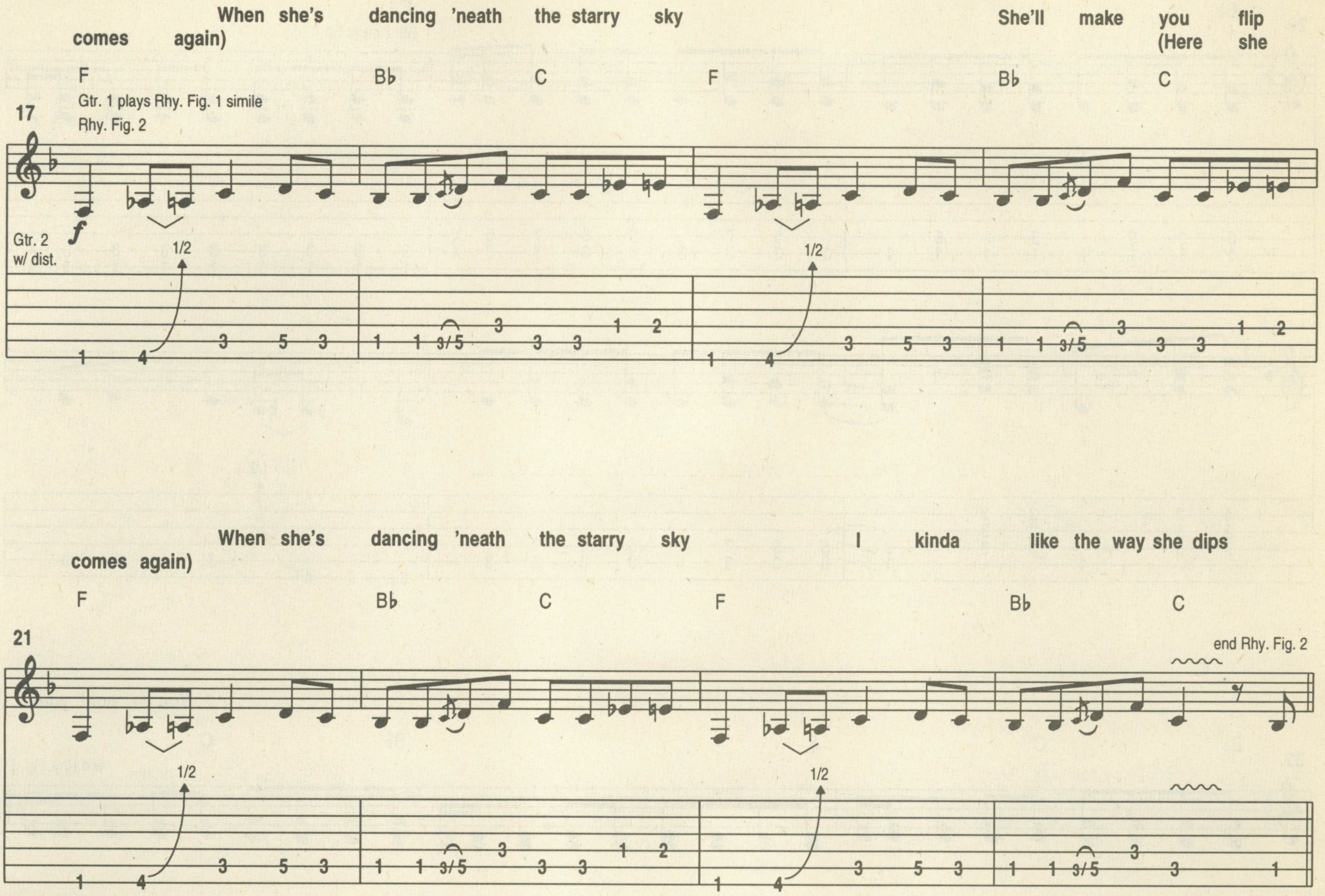
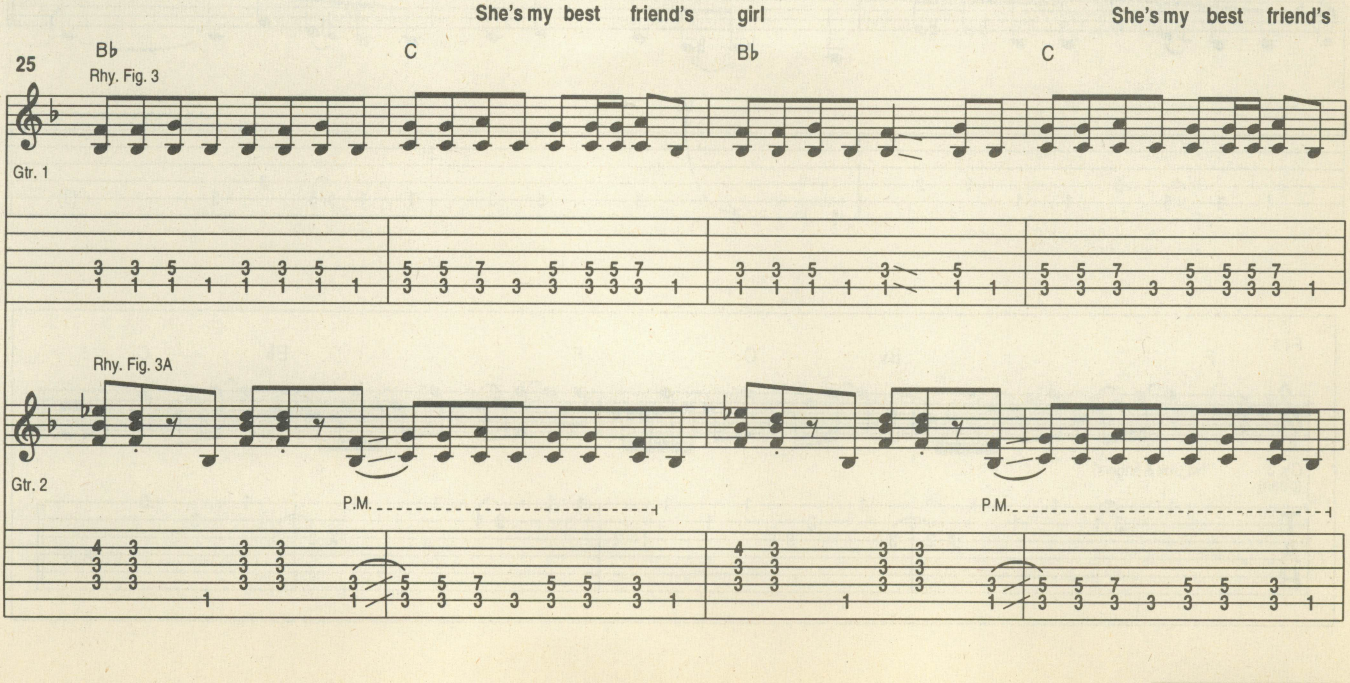
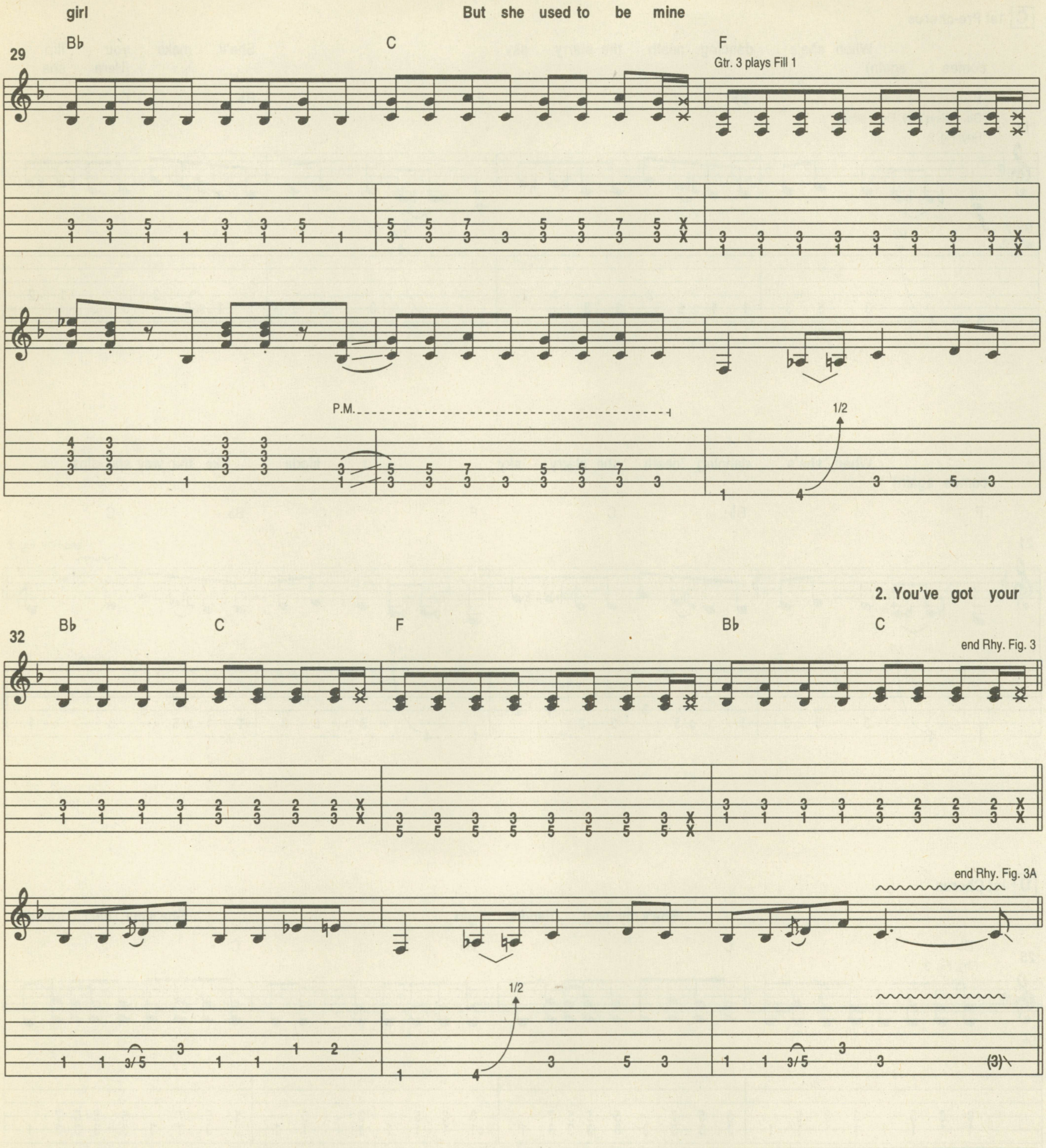
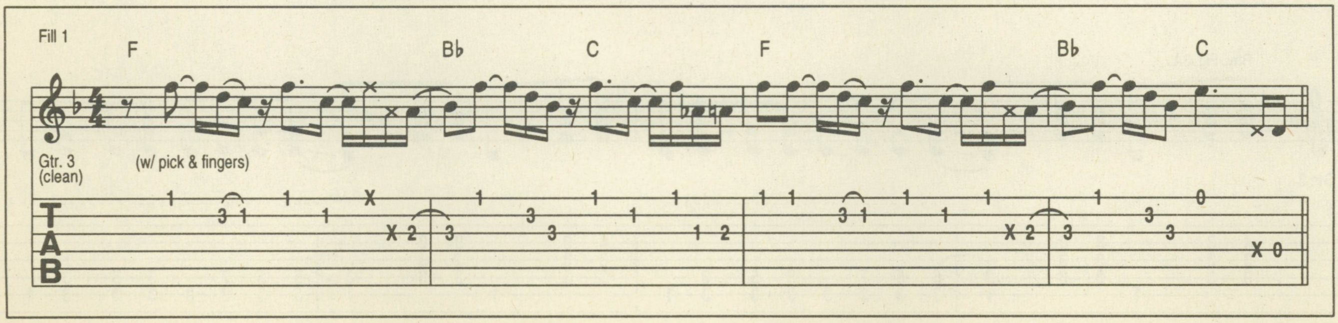
C 1st Pre-chorus


When she's dancing 'neath the starry sky
She'll make you flip
(Here she comes again)
When she's dancing 'neath the starry sky
I kinda like the way she dips
(Here she comes again)
F
Bb
C
F
Bb
C
17
Gtr. 1 plays Rhy. Fig. 1 simile
Rhy. Fig. 2
Gtr. 2 w/ dist.
f
1/2
1 4 3 5 3
1 1 3/5 3 3 3 1 2
21
end Rhy. Fig. 2

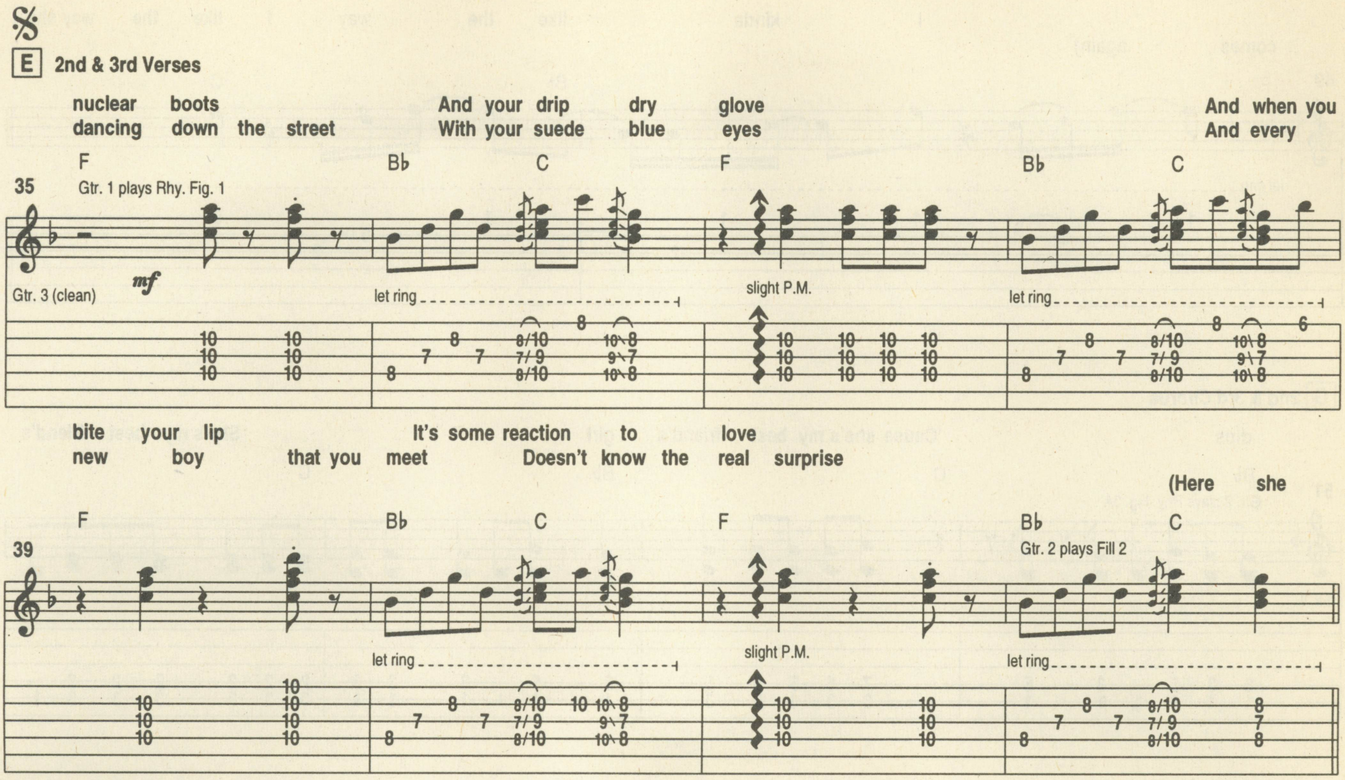
D 1st Chorus


She's my best friend's girl
She's my best friend's
Bb
C
Bb
C
25
Rhy. Fig. 3
Gtr. 1
Rhy. Fig. 3A
Gtr. 2
P.M.


girl
But she used to be mine
29
B♭
C
F
Gtr. 3 plays Fill 1
P.M.
1/2
2. You've got your
32
B♭
C
F
B♭
C
end Rhy. Fig. 3
end Rhy. Fig. 3A
1/2

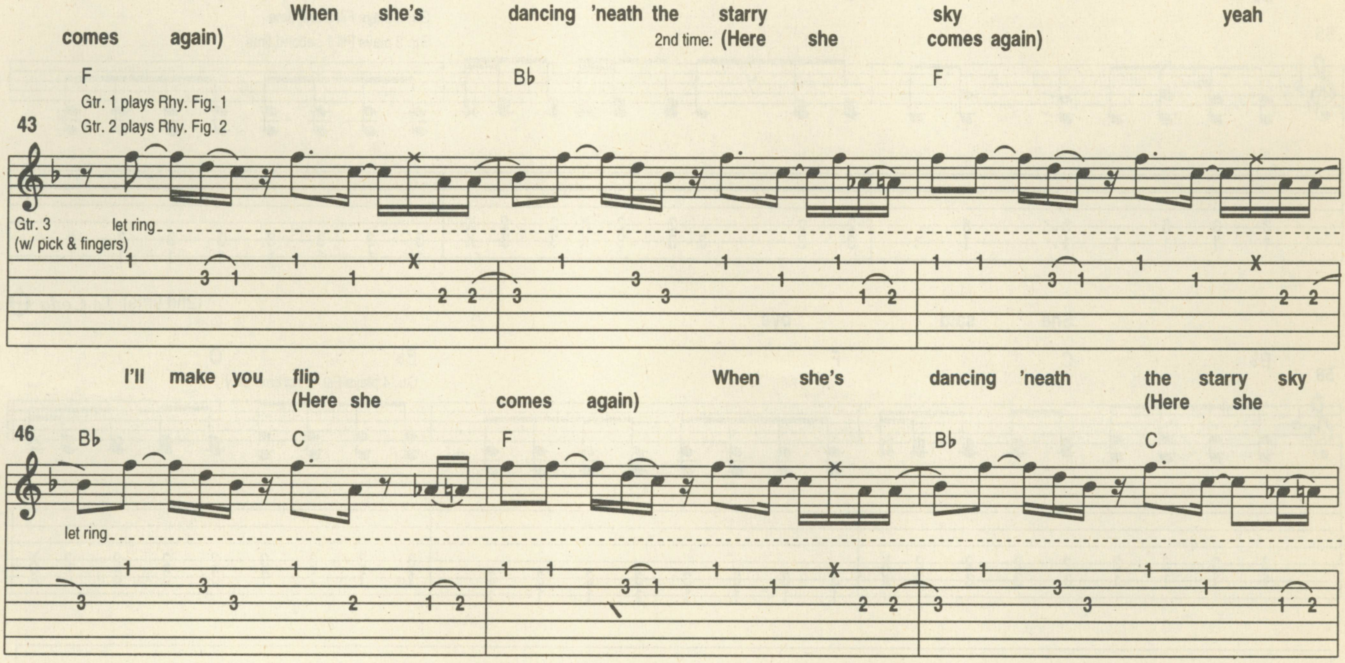

Fill 1
F
B♭
C
F
B♭
C
Gtr. 3
(clean)
(w/ pick & fingers)
T
A
B

E 2nd & 3rd Verses

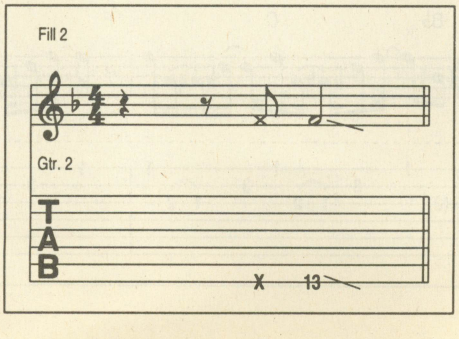


nuclear boots And your drip dry glove And when you
dancing down the street With your suede blue eyes And every
F Bb C F Bb C
35
Gtr. 1 plays Rhy. Fig. 1
mf
Gtr. 3 (clean)
let ring
slight P.M.
bite your lip It's some reaction to love
new boy that you meet Doesn't know the real surprise
(Here she
39
Gtr. 2 plays Fill 2

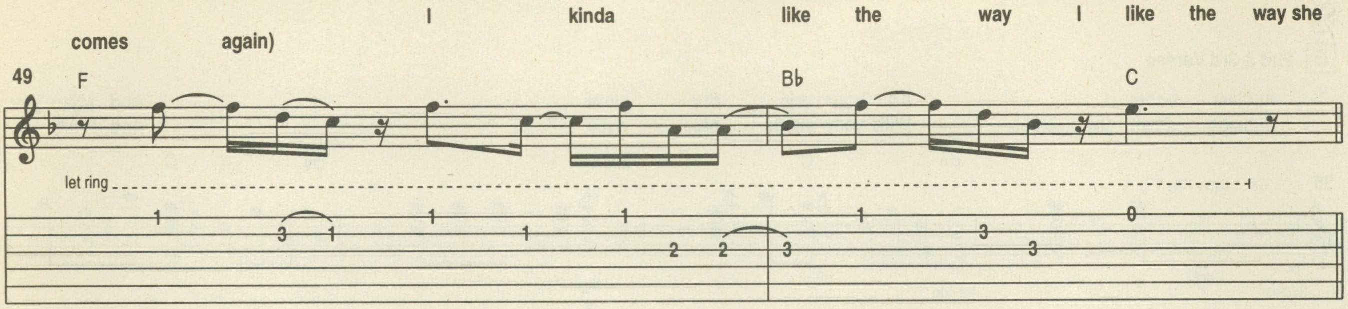
F 2nd & 3rd Pre-choruses



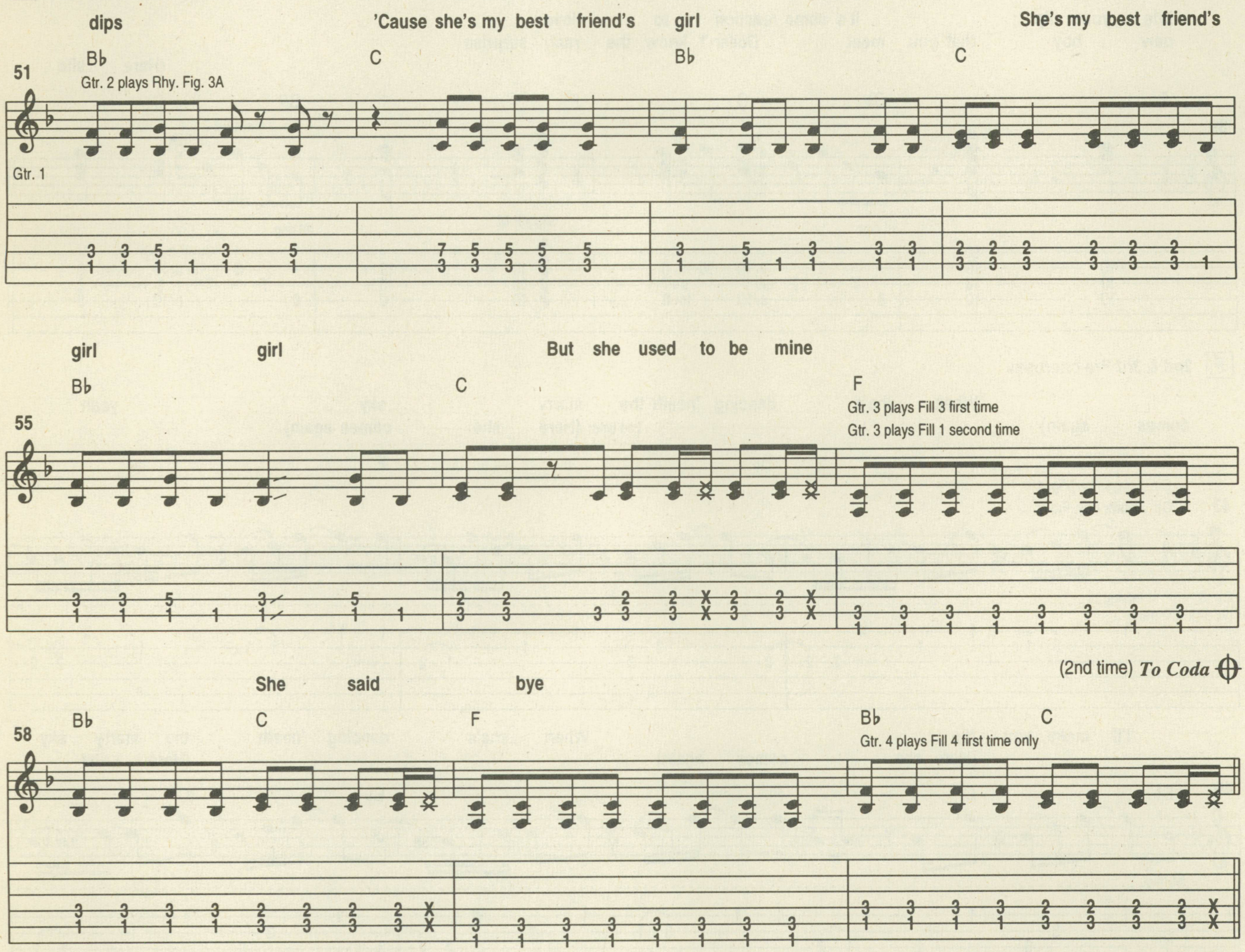
When she's dancing 'neath the starry sky yeah
comes again) 2nd time: (Here she comes again)
F Bb F
Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 2
43
Gtr. 3 (w/ pick & fingers)
let ring
I'll make you flip When she's dancing 'neath the starry sky
(Here she comes again) (Here she
46
Bb C F Bb C

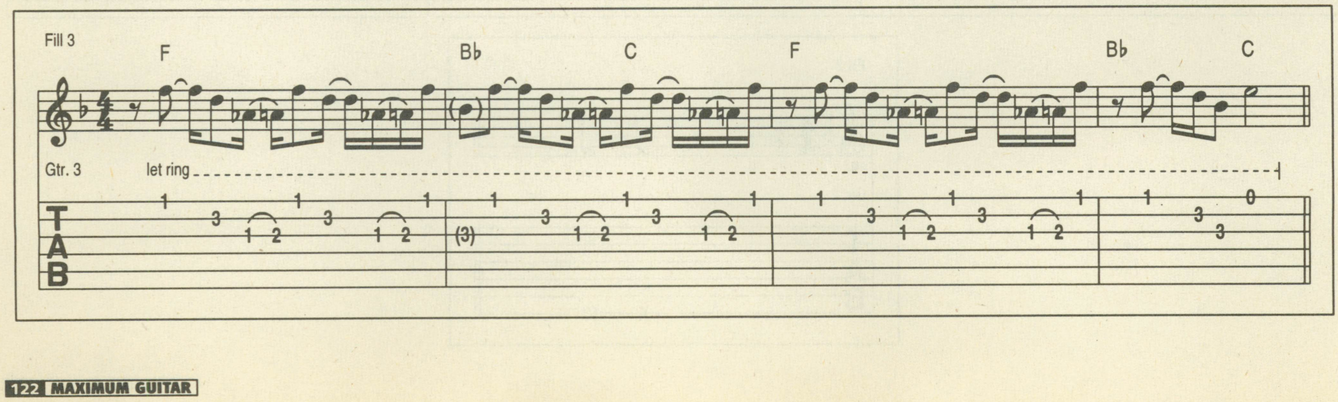


Fill 2
Gtr. 2
TAB

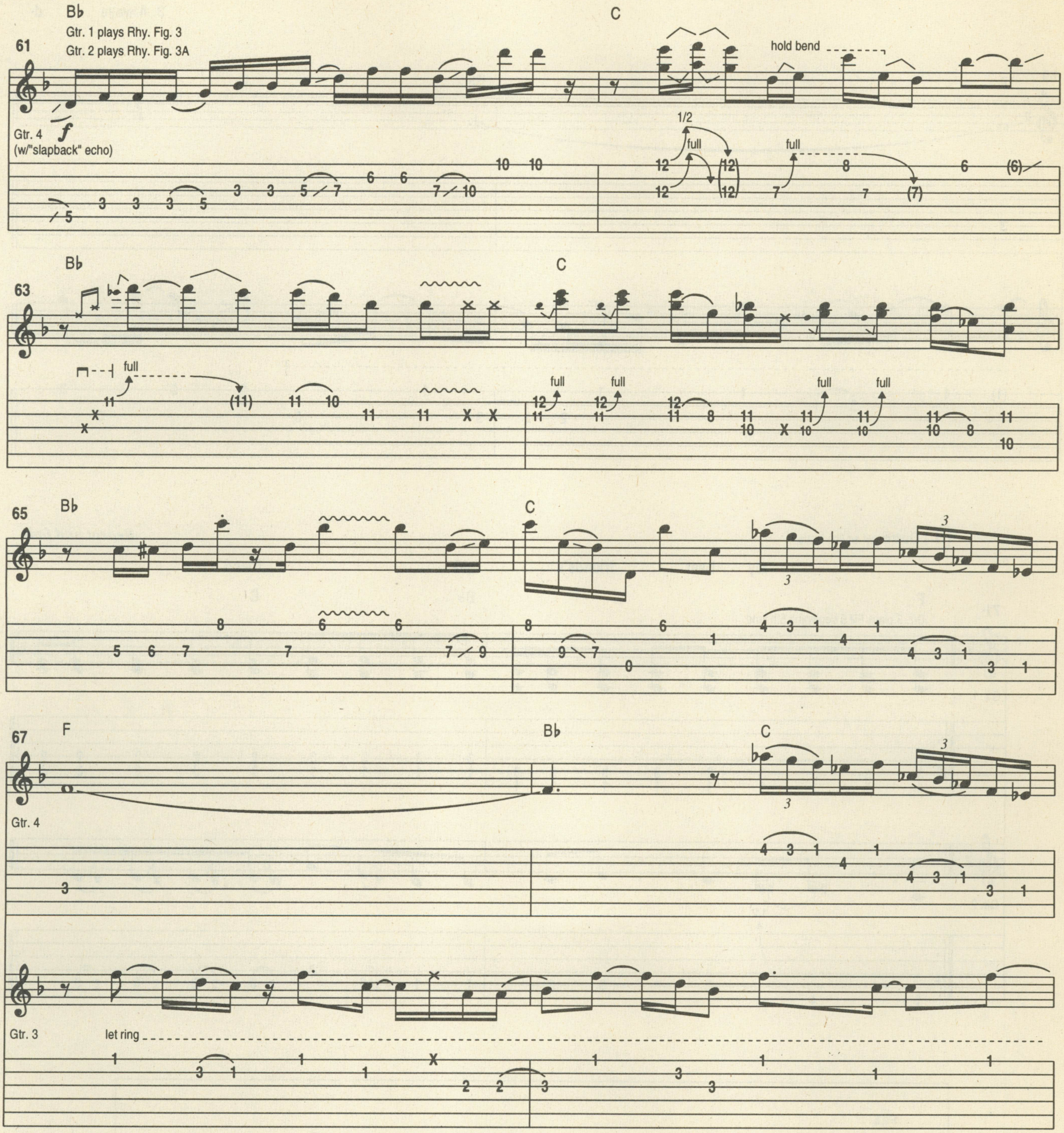

I kinda like the way I like the way she
comes again)
49
F
Bb
C
let ring
1 3 1 1 1 1 2 2 3 1 3 3 0

G 2nd & 3rd Chorus

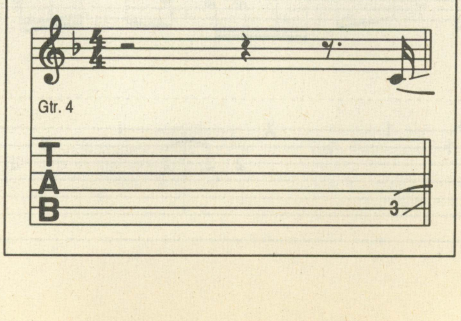

dips 'Cause she's my best friend's girl She's my best friend's
51
Bb
Gtr. 2 plays Rhy. Fig. 3A
C
Bb
C
Gtr. 1
girl girl But she used to be mine
55
Bb
C
F
Gtr. 3 plays Fill 3 first time
Gtr. 3 plays Fill 1 second time
(2nd time) To Coda
She said bye
58
Bb
C
F
Bb
C
Gtr. 4 plays Fill 4 first time only

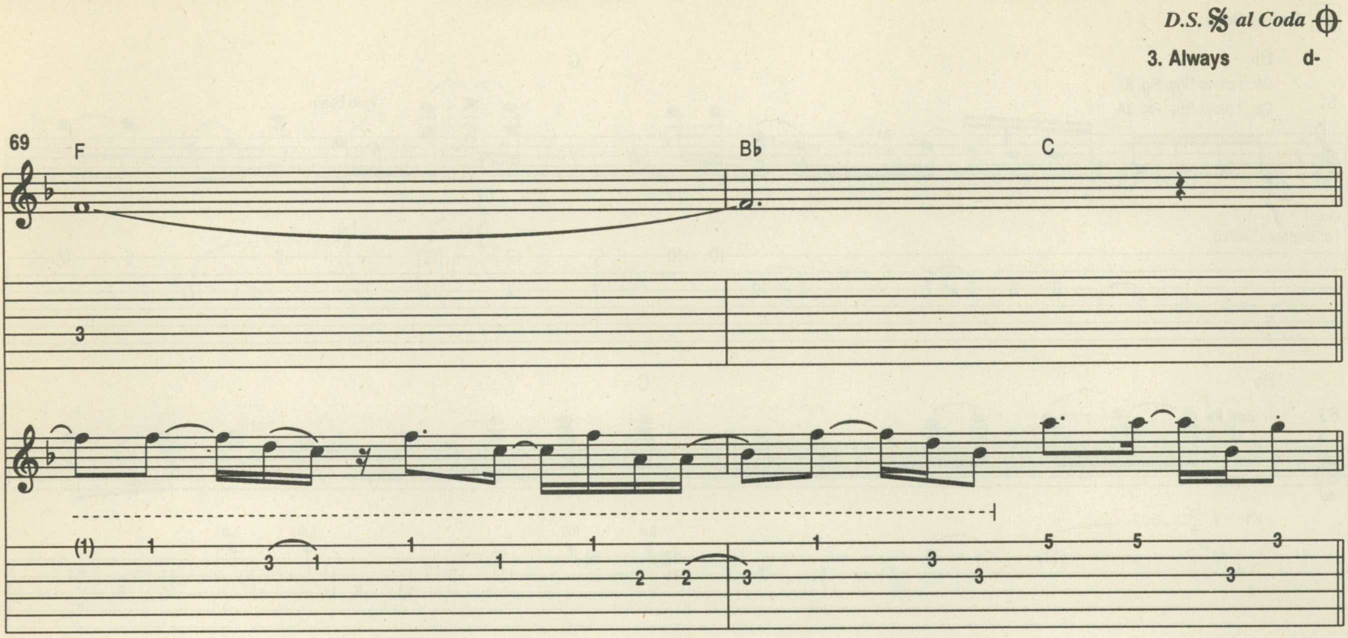

Fill 3
F
Bb
C
F
Bb
C
Gtr. 3
let ring
T
A
B

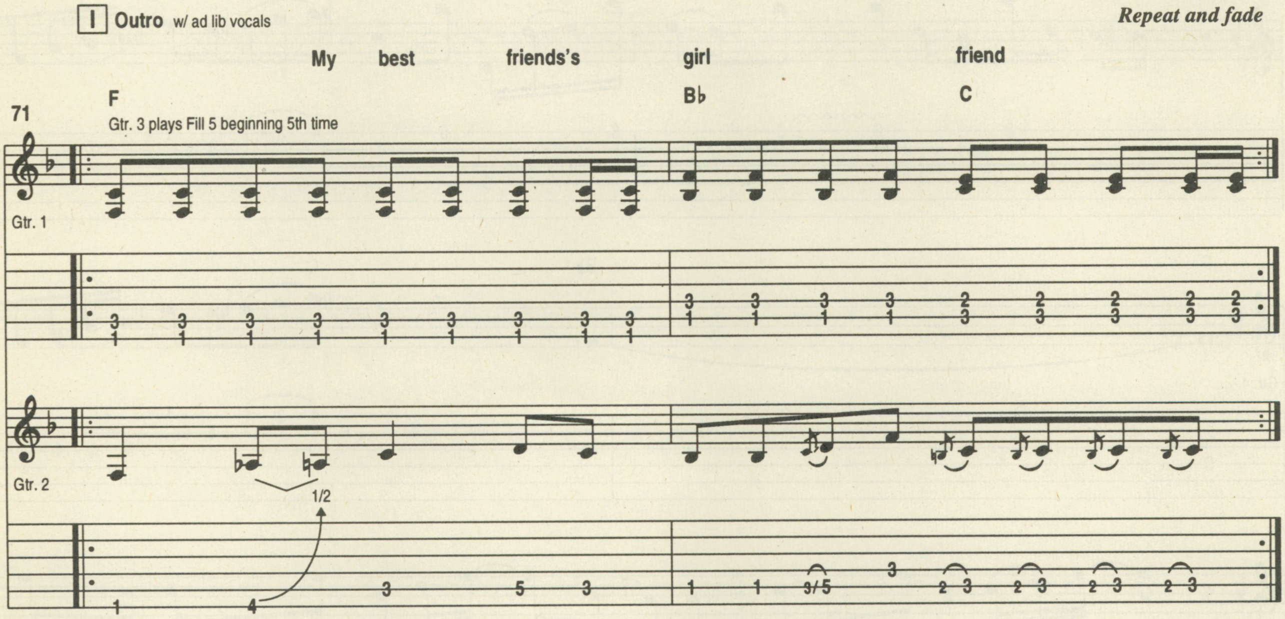
H Guitar Solo

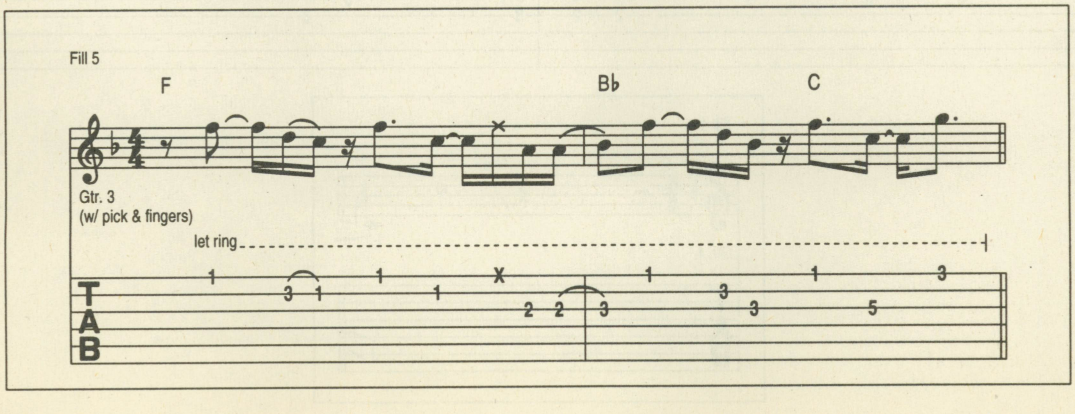

B♭
Gtr. 1 plays Rhy. Fig. 3
Gtr. 2 plays Rhy. Fig. 3A
61
f
Gtr. 4
(w/"slapback" echo)
C
hold bend
1/2
full
full
63
B♭
full
C
full
full
full
full
65
B♭
C
3
3
67
F
B♭
C
3
3
Gtr. 4
Gtr. 3
let ring

Fill 4



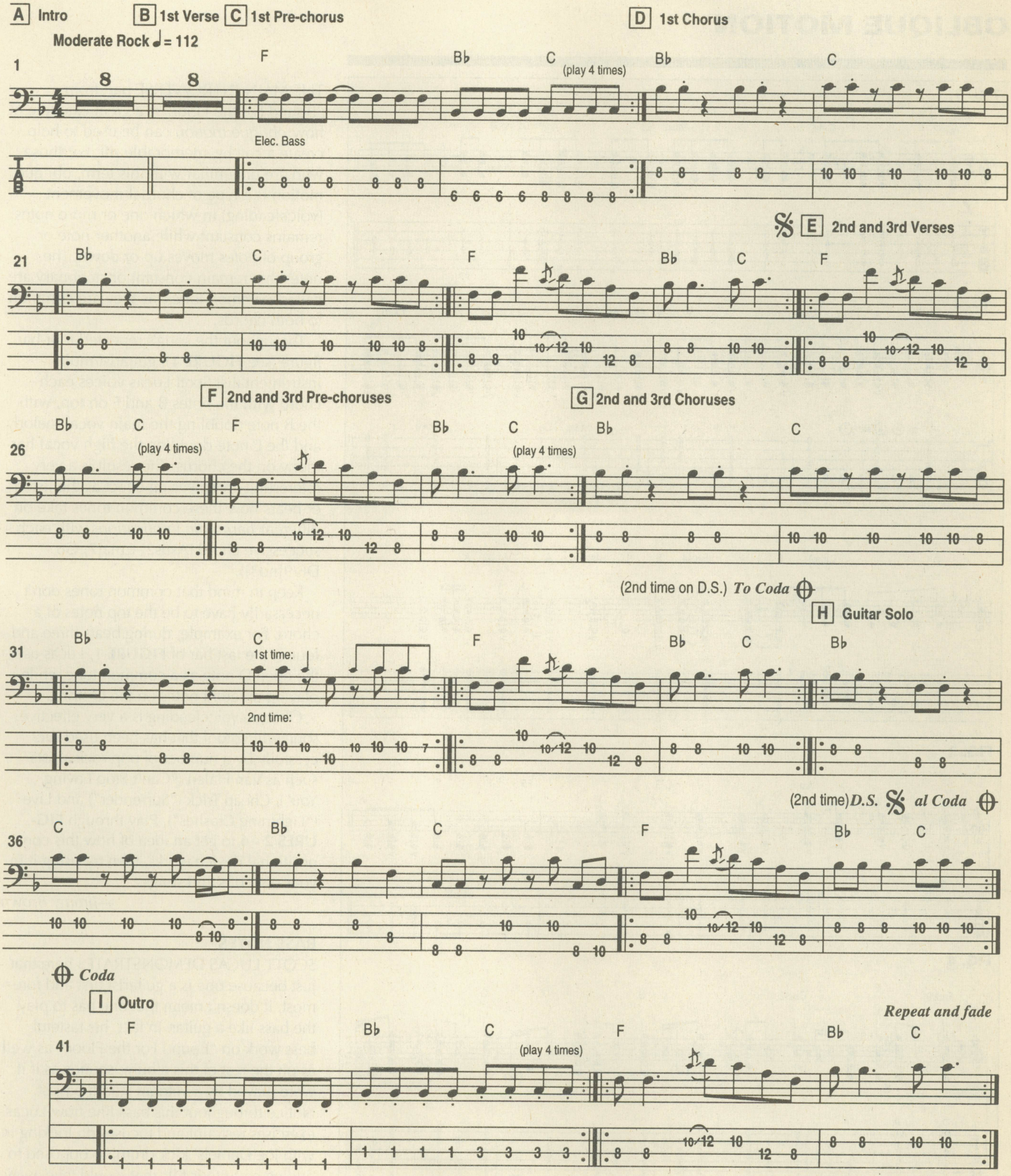

D.S. 𝄋 al Coda 𝄌
3. Always d-
69
F
B♭
C
3
(1) 1 3 1 1 1 1 2 2 3 1 3 3 5 5 3 3


I Outro w/ ad lib vocals
Repeat and fade
My best friends's girl friend
71
F
B♭
C
Gtr. 3 plays Fill 5 beginning 5th time
Gtr. 1
Gtr. 2
1/2
1 4 3 5 3 1 1 3/5 3 2 3 2 3 2 3 2 3


Fill 5
F
B♭
C
Gtr. 3
(w/ pick & fingers)
let ring
T
A
B
1 3 1 1 1 X 2 2 3 1 3 3 1 5 3

MY BEST FRIEND'S GIRL THE CARS

By RIC OCASEK
Bass Transcription by Danny Begelman
As heard on the Elektra recording THE CARS


A Intro
B 1st Verse
C 1st Pre-chorus
D 1st Chorus
Moderate Rock ♩ = 112
Elec. Bass
(play 4 times)
E 2nd and 3rd Verses
F 2nd and 3rd Pre-choruses
G 2nd and 3rd Choruses
(2nd time on D.S.) To Coda
H Guitar Solo
1st time:
2nd time:
(2nd time) D.S. al Coda
Coda
I Outro
Repeat and fade
F
B♭
C

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BOUND FOR THE FLOOR

OBLIQUE MOTION

FIG. 1

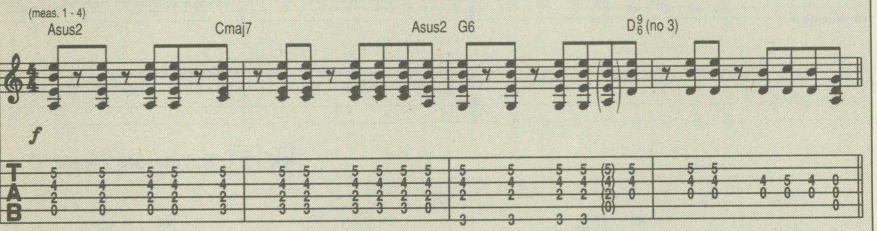

(meas. 1 - 4)
Asus2
Cmaj7
Asus2 G6
D6/9 (no 3)
f

FIG. 2

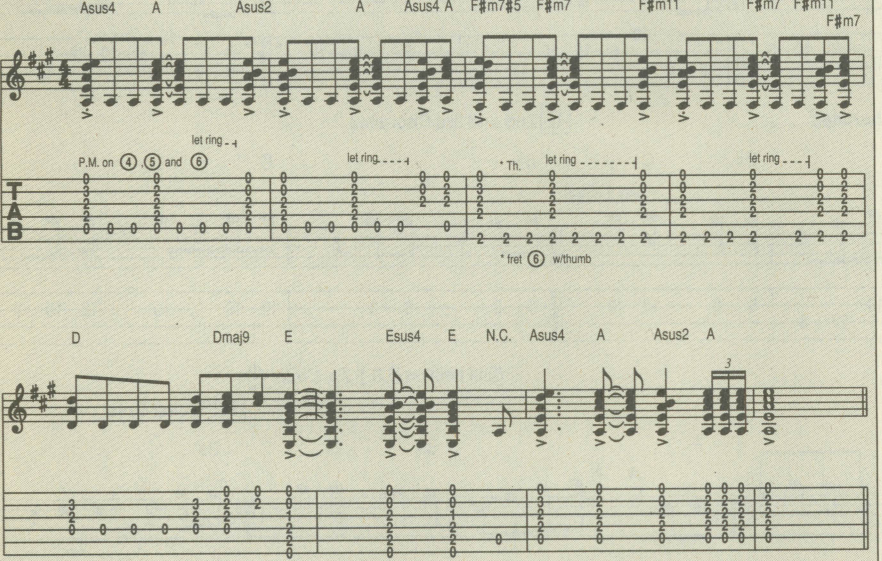

Asus4
A
Asus2
A
Asus4 A
F#m7#5
F#m7
F#m11
F#m7
F#m11
F#m7
let ring
P.M. on ④ ⑤ and ⑥
let ring
* Th.
let ring
let ring
* fret ⑥ w/thumb
D
Dmaj9
E
Esus4
E
N.C.
Asus4
A
Asus2
A
3

FIG. 3

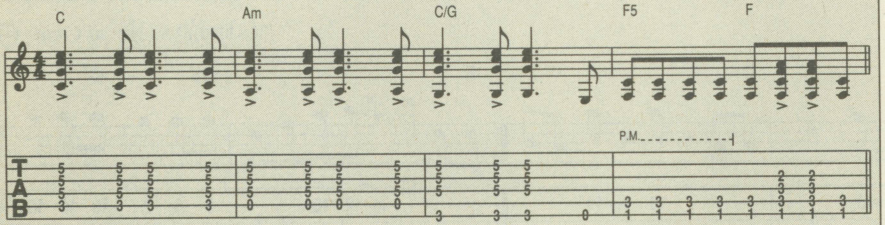
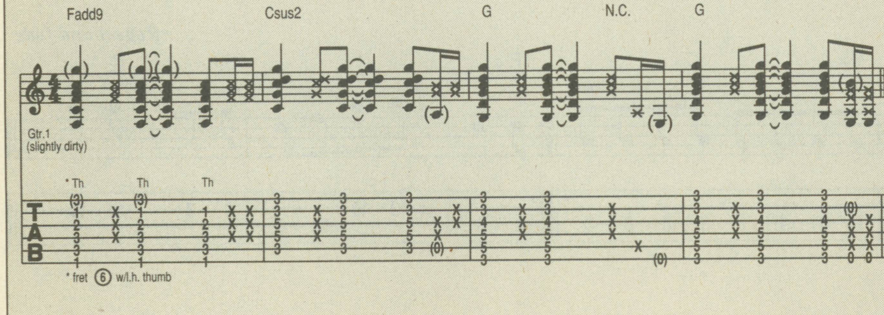

C
Am
C/G
F5
F
P.M.

FIG. 4


Fadd9
Csus2
G
N.C.
G
Gtr.1
(slightly dirty)
* Th
Th
Th
* fret ⑥ w/l.h. thumb

THE MAIN INTRO/VERSE part from "Bound For the Floor" is a great example of how *oblique motion* can be used to help create a catchy, memorable riff. For those who are unfamiliar with this term, oblique motion is a type of chordal movement (voiceleading) in which one or more notes remains constant while another note or group of notes moves up or down. The notes that remain constant or stationary are called *common tones*, as they are common to both chords.

Throughout the song's repeated four-bar figure (see **FIGURE 1**), guitarist/multi-instrumentalist Scott Lucas voices each chord with the notes B and E on top, with the B note doubling the main vocal melody and the E note doubling the high vocal harmony on the chorus. The result is a very interesting and pleasing effect as the listener hears how these common tones take on different *harmonic implications* with each successive chord (Asus2, Cmaj7, G6, D6/9[no3]).

Keep in mind that common tones don't necessarily have to be the top notes of a chord. For example, during beats three and four of the last bar of **FIGURE 1**, Lucas uses the open D note as a common tone while playing different notes on the G string.

Oblique voiceleading is a very effective songwriting tool that has been used successfully by a number of pop/rock artists such as Van Halen ("Can't Stop Loving You"), Cheap Trick ("Surrender") and Live ("Lightning Crashes"). Play through **FIGURES 2 - 4** to get an idea of how this compositional device works, then try using it in your own riffs and songs.

—Jimmy Brown

BASS NOTES

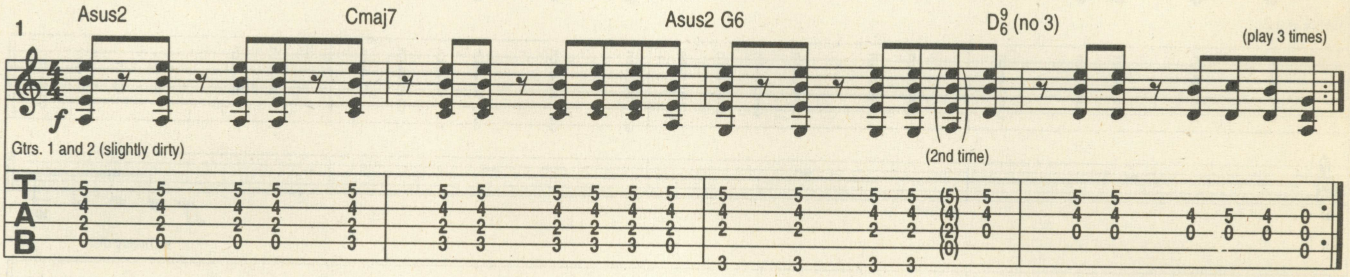
SCOTT LUCAS DEMONSTRATES here that just because one is a guitarist first and foremost, it doesn't mean that one has to play the bass like a guitar. In fact, his tasteful bass work on "Bound For the Floor," as well as on the rest of this album, sounds as if it were played by a veteran studio bassist. Notice throughout this bass line how Lucas exercises restraint and focuses on locking in with Joe Daniels' kick drum, as opposed to adding gratuitous fills that would take away from the groove and lessen the impact of the song's melody.

—Jimmy Brown

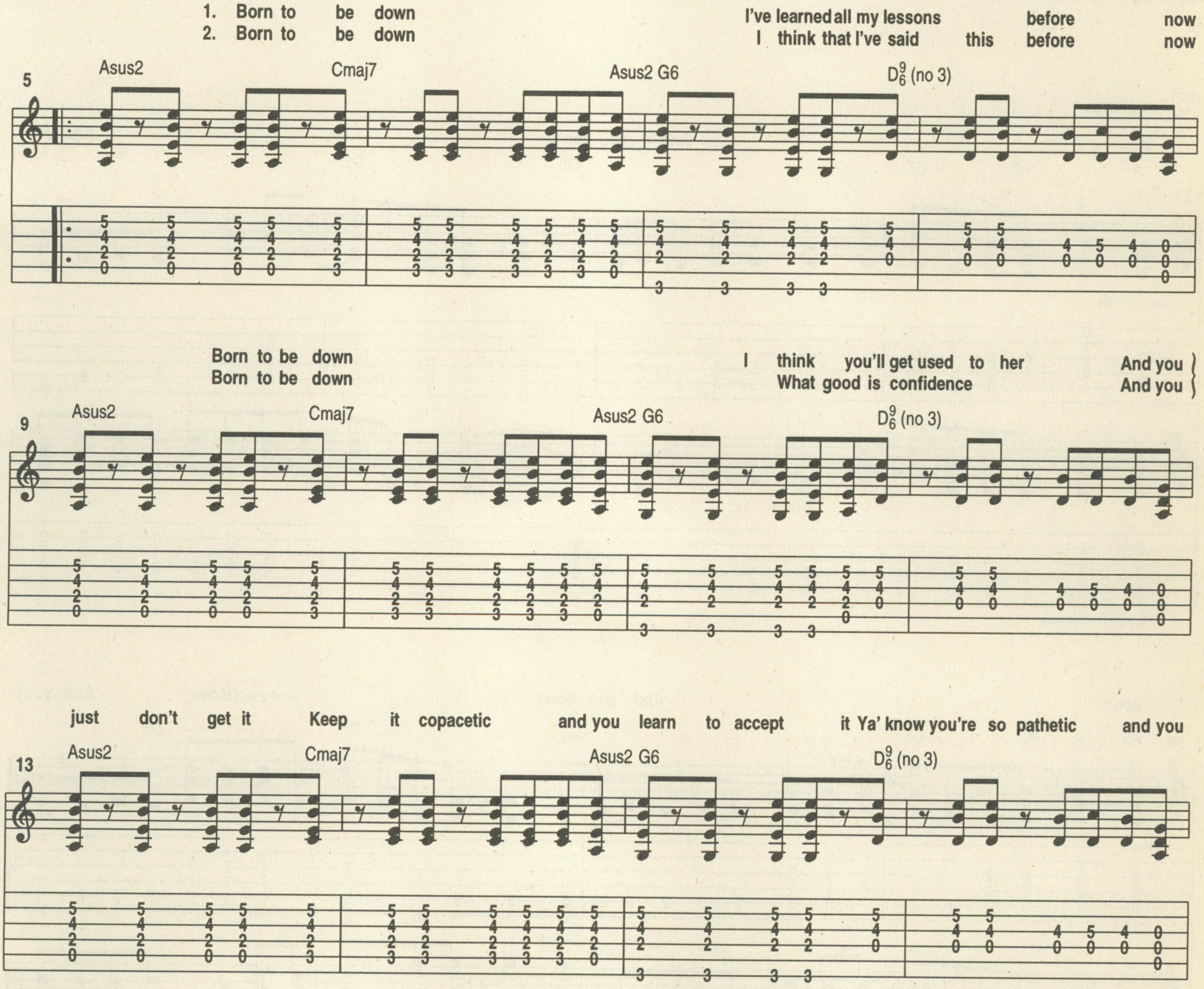
BOUND FOR THE FLOOR LOCAL H.

Written by JOSEPH W. DANIELS and DAVID SCOTT LUCAS
Guitar Transcription by Dave Whitehill
As heard on Local H's Island recording AS GOOD AS DEAD

A Intro
Moderate Rock ♩= 132


1
Asus2
Cmaj7
Asus2 G6
D9/6 (no 3)
(play 3 times)
f
Gtrs. 1 and 2 (slightly dirty)
(2nd time)
TAB

B Verses


1. Born to be down
I've learned all my lessons before now
2. Born to be down
I think that I've said this before now
5
Asus2
Cmaj7
Asus2 G6
D9/6 (no 3)
Born to be down
I think you'll get used to her
And you
Born to be down
What good is confidence
And you
9
Asus2
Cmaj7
Asus2 G6
D9/6 (no 3)
just don't get it Keep it copacetic and you learn to accept it Ya' know you're so pathetic and you
13
Asus2
Cmaj7
Asus2 G6
D9/6 (no 3)

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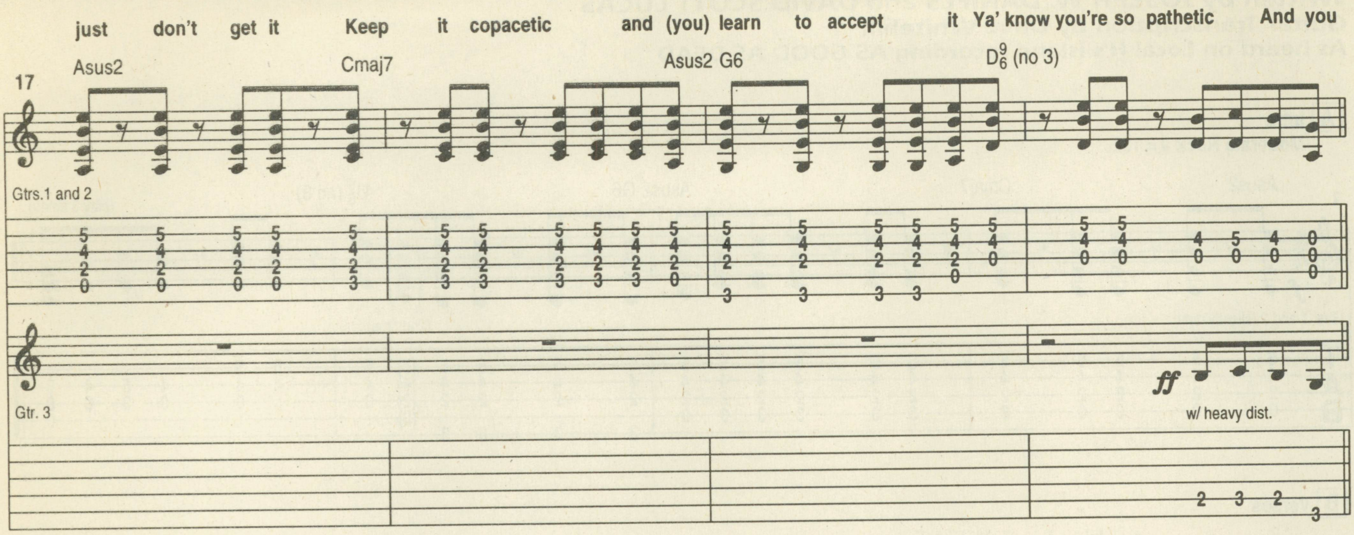
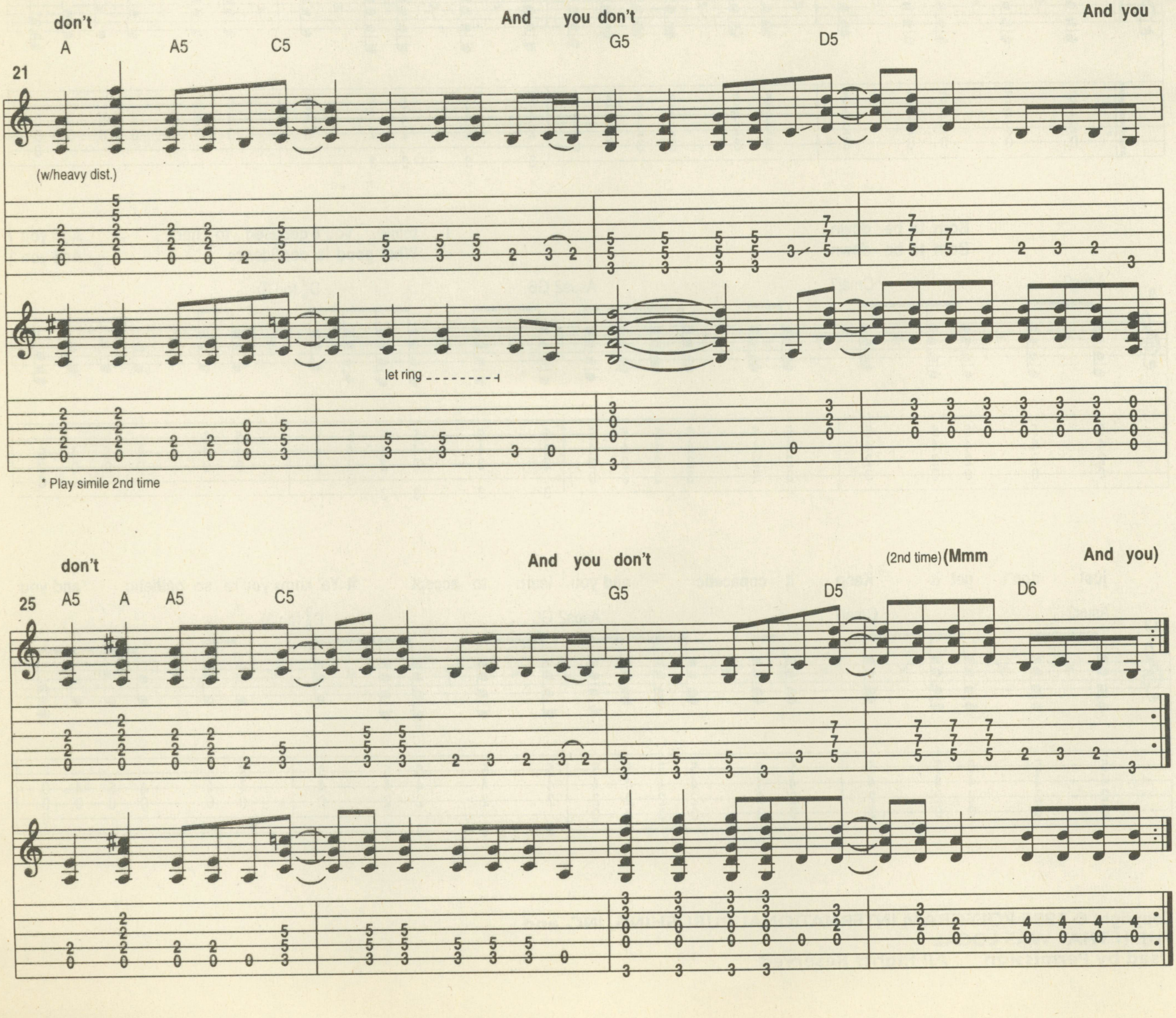
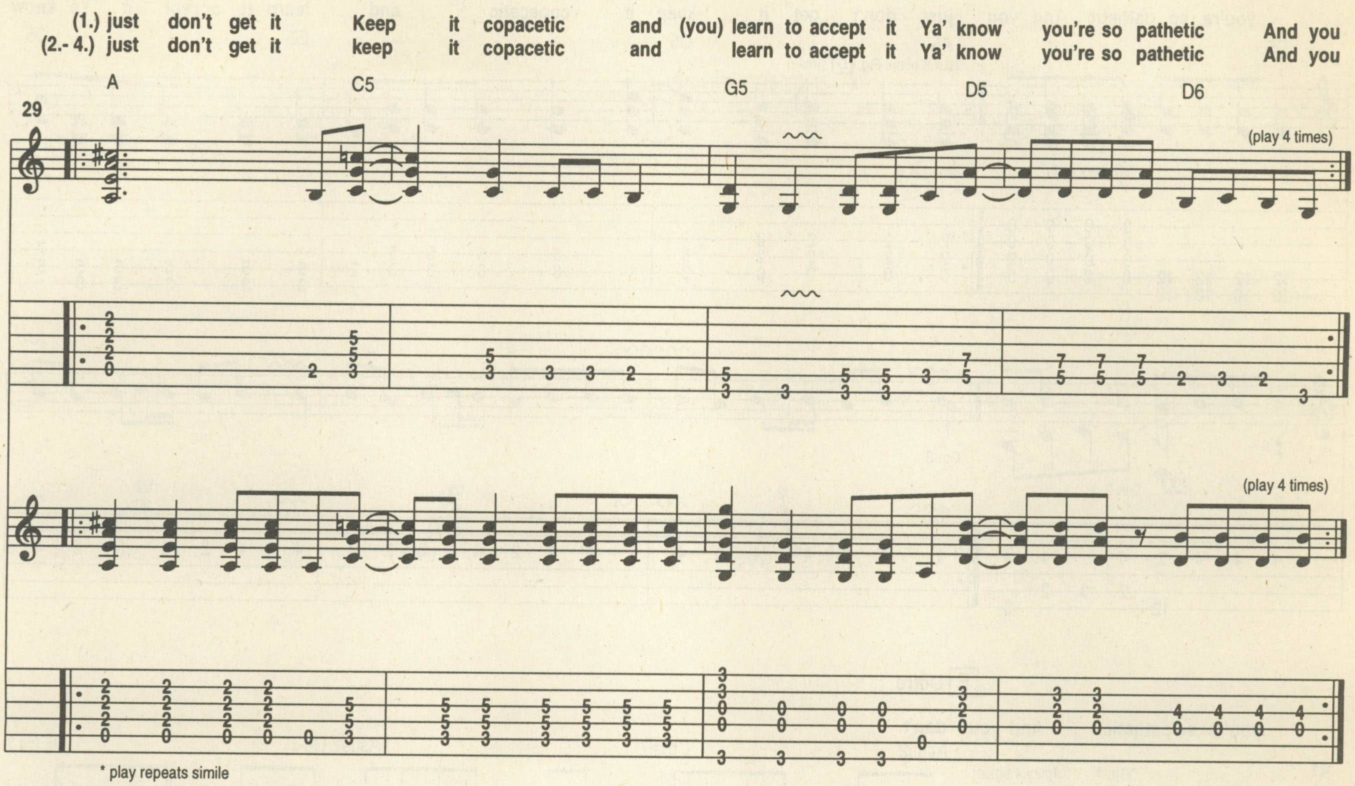

just don't get it Keep it copacetic and (you) learn to accept it Ya' know you're so pathetic And you
Asus2
Cmaj7
Asus2 G6
D9/6 (no 3)
17
Gtrs.1 and 2
Gtr. 3
ff
w/ heavy dist.

C **Pre-chorus ***

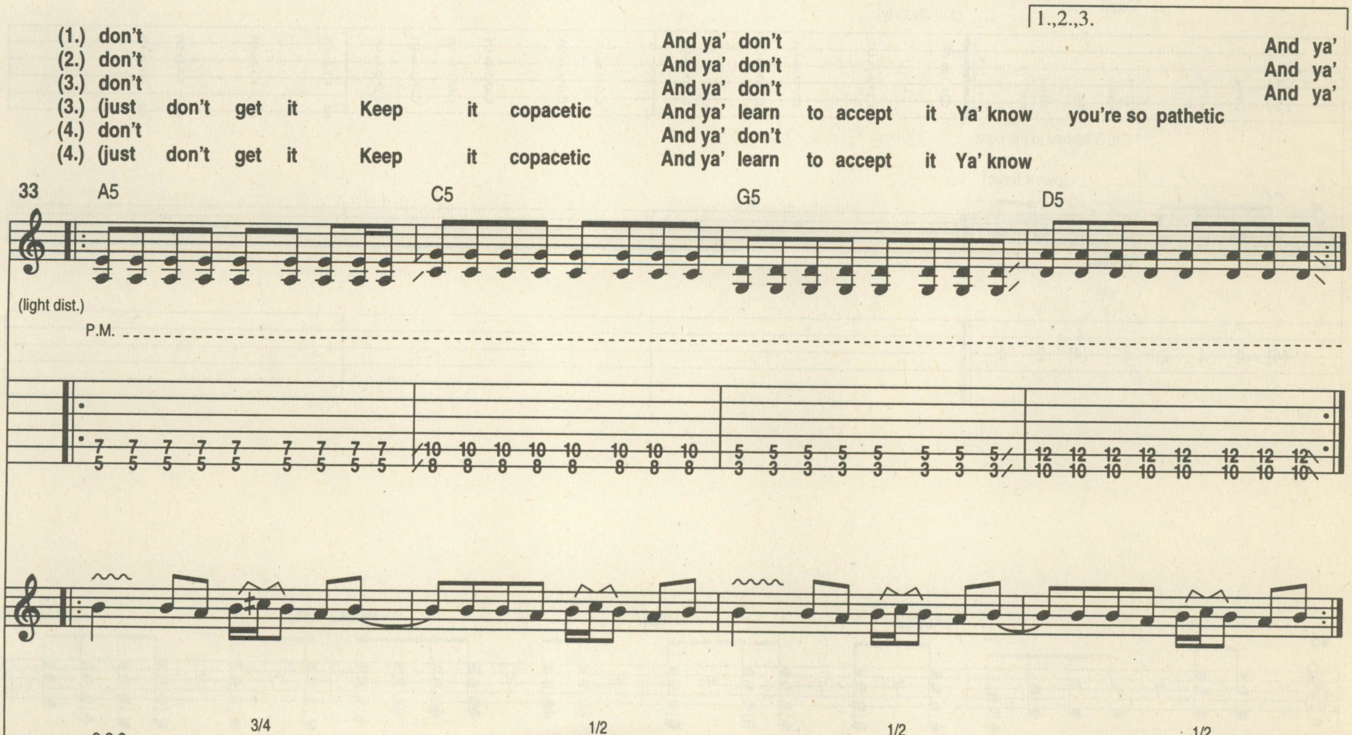

don't
A
A5
C5
And you don't
G5
D5
And you
21
(w/heavy dist.)
let ring
don't
25
A5
A
A5
C5
And you don't
G5
(2nd time)(Mmm
D5
And you)
D6

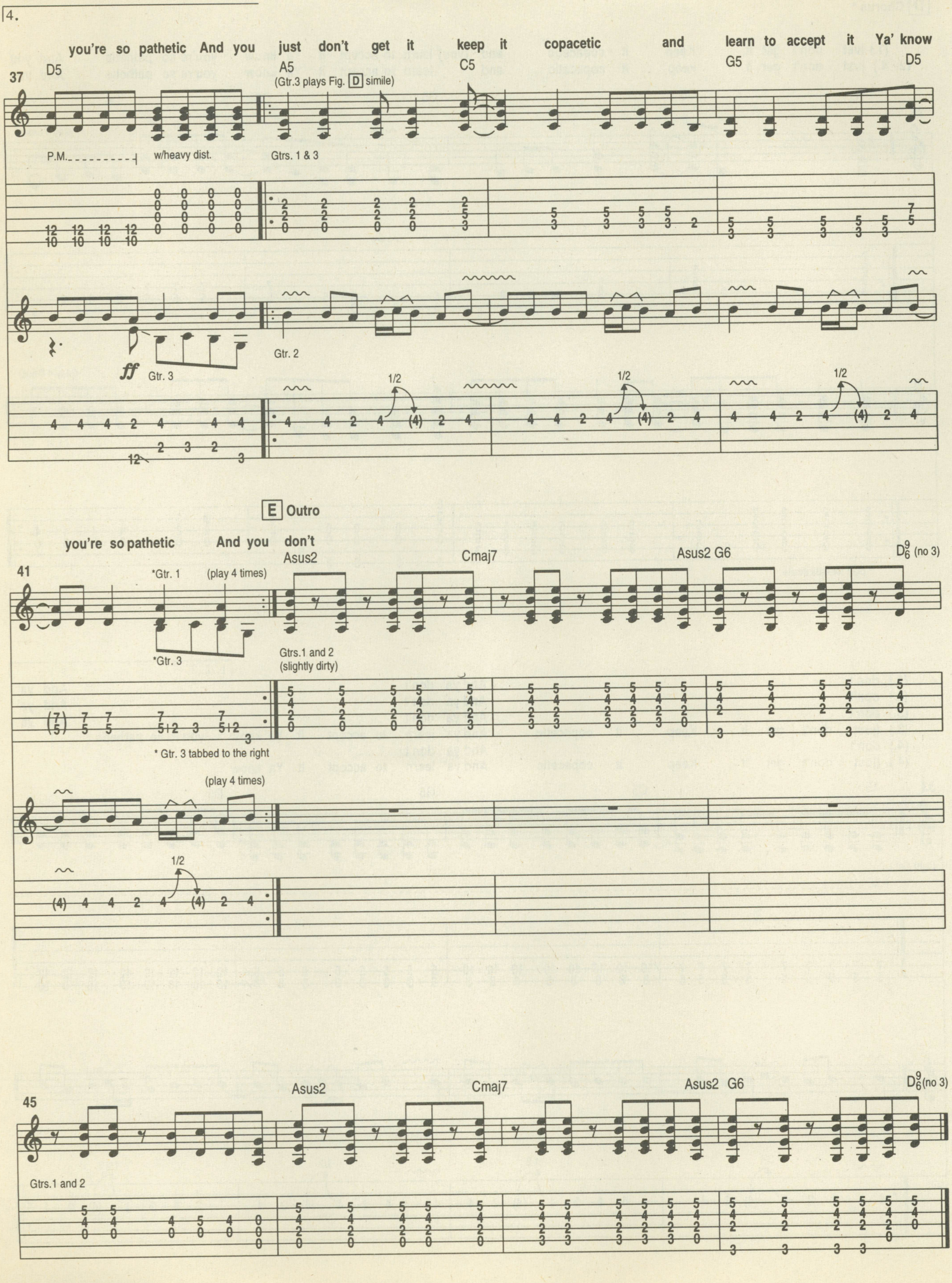
* Play simile 2nd time

D Chorus *


(1.) just don't get it Keep it copacetic and (you) learn to accept it Ya' know you're so pathetic And you
(2.- 4.) just don't get it keep it copacetic and learn to accept it Ya' know you're so pathetic And you
A
C5
G5
D5
D6
29
(play 4 times)
(play 4 times)

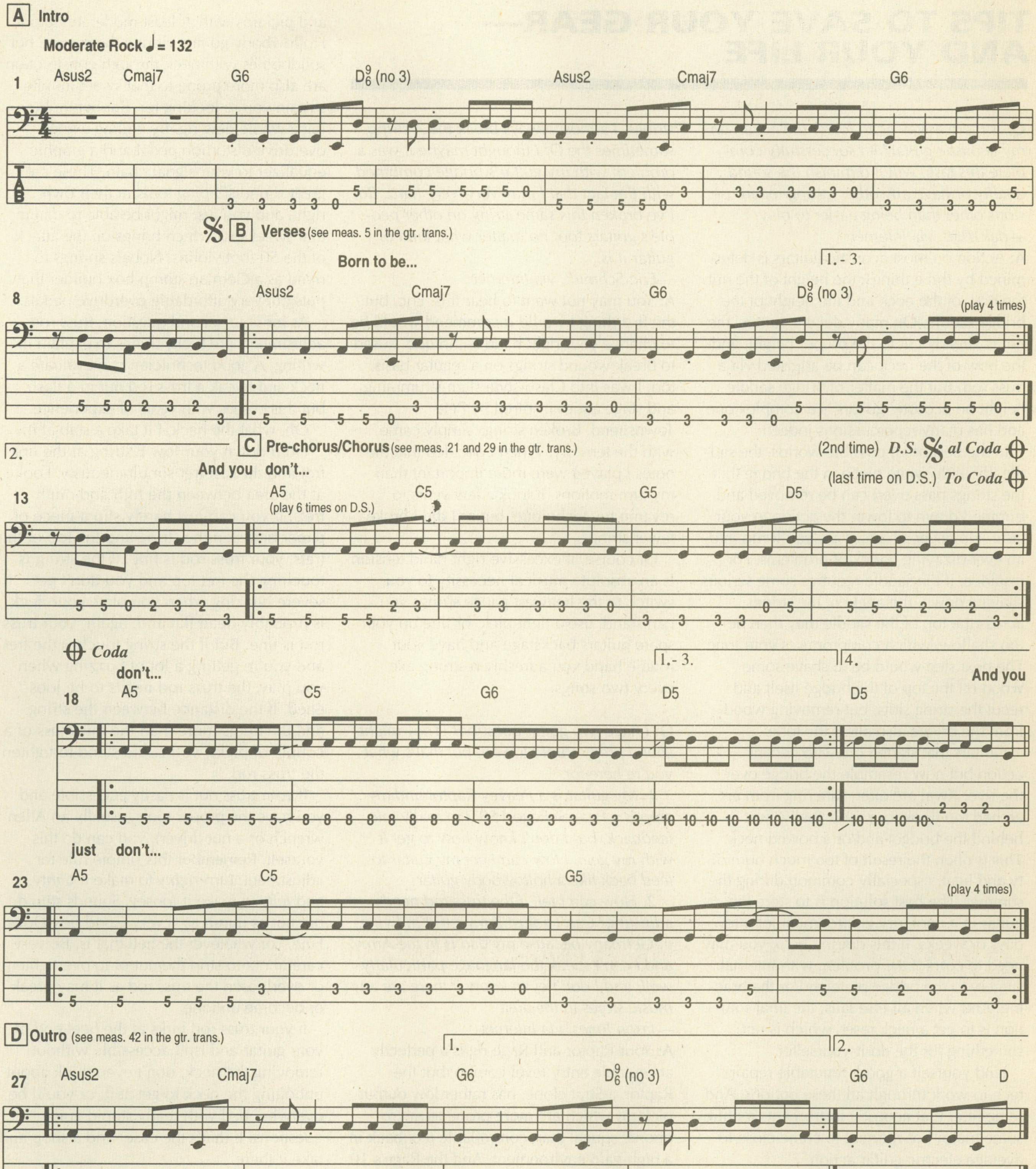
* play repeats simile


1.,2.,3.
(1.) don't
(2.) don't
(3.) don't
(3.) (just don't get it Keep it copacetic
(4.) don't
(4.) (just don't get it Keep it copacetic
And ya' don't
And ya' don't
And ya' don't
And ya' learn to accept it Ya' know you're so pathetic
And ya' don't
And ya' learn to accept it Ya' know
And ya'
And ya'
And ya'
33
A5
C5
G5
D5
(light dist.)
P.M.
3/4
1/2
1/2
1/2


4.
you're so pathetic And you just don't get it keep it copacetic and learn to accept it Ya' know
37
D5
A5
(Gtr.3 plays Fig. D simile)
C5
G5
D5
P.M.
w/heavy dist.
Gtrs. 1 & 3
ff
Gtr. 3
Gtr. 2
1/2
E Outro
you're so pathetic And you don't
41
*Gtr. 1
(play 4 times)
*Gtr. 3
Asus2
Cmaj7
Asus2 G6
D9 6 (no 3)
Gtrs.1 and 2
(slightly dirty)
* Gtr. 3 tabbed to the right
45
Asus2
Cmaj7
Asus2 G6
D9 6 (no 3)
Gtrs.1 and 2

BOUND FOR THE FLOOR LOCAL H.

Written by JOSEPH W. DANIELS and DAVID SCOTT LUCAS
Guitar Transcription by Dave Whitehill
As heard on Local H's Island recording AS GOOD AS DEAD


A Intro
Moderate Rock ♩ = 132
1
Asus2 Cmaj7 G6 D9/6 (no 3) Asus2 Cmaj7 G6
B Verses (see meas. 5 in the gtr. trans.)
Born to be...
8
Asus2 Cmaj7 G6 D9/6 (no 3)
1.- 3.
(play 4 times)
2.
C Pre-chorus/Chorus (see meas. 21 and 29 in the gtr. trans.)
And you don't...
13
A5 C5 G5 D5
(play 6 times on D.S.)
(2nd time) D.S. al Coda
(last time on D.S.) To Coda
Coda
don't...
18
A5 C5 G6 D5 D5
1.- 3.
4.
And you
just don't...
23
A5 C5 G5
(play 4 times)
D Outro (see meas. 42 in the gtr. trans.)
27
Asus2 Cmaj7 G6 D9/6 (no 3) G6 D
1.
2.

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stupid guitar questions

STUPID GUITAR QUESTIONS

with Douglas Baldwin

TIPS TO SAVE YOUR GEAR—AND YOUR LIFE

Q: *Is there a way I can lower the action on my acoustic guitar? If I successfully complete this task, will it diminish the sound quality or have any other lasting repercussions other than being easier to play?*
—dak1058, via Internet

A: Action on most acoustic guitars is determined by three things: the height of the nut, the bow of the neck and the height of the bridge saddle. On many decent guitars, the nut is already cut to the proper height, and the bow of the neck can be adjusted via a truss rod. But the matter of bridge saddle height on acoustic guitars is a complex one and has many repercussions indeed.

In the best of all possible worlds, the saddle (the little white piece in the bridge that the strings pass over) can be removed and trimmed down to lower the action to your taste. However, chances are you'll run into an ever-dizzying vortex of problems. For instance, if the saddle requires some serious shaving down, the angle of the strings across the top of the saddle may then be too shallow, which compromises your tone. The next step would be to shave some wood off the top of the bridge itself and recut the string slots, but removing wood from the bridge also alters the tone.

Guitars that started out with decent action but now resemble the bridge over the river Kwai are often suffering from an arched top (look for raised "belly" just behind the bridge) and/or a bowed neck. This is often the result of too much humidity and heat, especially common during the summer. The best solution is to store the guitar in a cool, dry environment for a few days or weeks. If this doesn't help, you may need to correct the problem with internal surgery to the bridge plate and/or the bracing. And when all else fails, the final solution is to get a neck reset, which is not something for the do-it-yourselfer.

Find yourself a good, reputable repair tech to work through all these options. And remember that acoustic instruments require some major hot-rodding to come close to average electric guitar action.

Q: *I seem to break strings a lot, and I mean a lot. My question really isn't why this happens, but what can I do to prevent it? I've broken old strings as well as brand new strings. I almost always break the A string, sometimes the D. I thought maybe it was a problem with my guitar's bridge combined with the fact that I play very, very hard. But I've broken this same string on other people's guitars too, no matter what kind of guitar it is.*
—Eric Schmidt, via Internet

A: You may not want to hear this, Eric, but the first thing I would recommend would be to change your right hand technique. I used to break wound strings on a regular basis, too. I was into Clash-style slam-strumming and stage antics inspired by Pete Townshend. Broken strings simply came with the territory. When I decided that the notes I played were more important than my arm motions, it took a few years to revamp my technique, but as I did I broke fewer strings.

Of course, if excessive right hand tension is an absolute musical necessity to you, switch to the heaviest gauge strings you can stand, use a light pick, or line up your spare guitars backstage and have your roadie hand you a freshly restrung axe every two songs.

Q: *I have two guitar questions. They might sound pretty stupid to you, but that's what you're here for.*

1. My guitar is a Peavey Raptor and my amp is a Peavey Rage 158. I'm really into feedback, but I don't know how to get it with my gear. How can I get my guitar to feed back like a hollowbody guitar?

2. How can I tell if the truss rod needs adjusting? Can I adjust it myself? I'm living in Germany because my dad is in the Army, and I can't speak the language particularly well, and I don't even know if there are any music stores in the area.
—Jason Jones, via Internet

A: Your Raptor and Rage rig is a perfectly acceptable entry-level combo, but the Raptor, a Strat clone, has rather low output pickups which are more prone to microphonic squeal than controllable feedback in a high-gain environment. And the Rage's 10 solid-state watts will barely move enough air to slap the solid wood on your Raptor into resonant rapture.

I've gotten the best feedback results with tube amps in the 50-watt-and-higher range and pickups with at least moderate output. Hollowbody guitars vibrate the easiest, but solidbodies with neck-through construction are also more prone to that sweet infinite sustain you're looking for. But before buying a whole new rig, try adding a good overdrive/distortion pedal and a graphic equalizer to your signal chain. These are great sound-shaping tools in their own right, and you just might be able to dial in that sweet spot which brings on the attack of the 50-foot violins. Nobels springs to mind as a German stomp box builder that puts out very affordable overdrive pedals.

As for your second question, truss rod adjustments are tricky things to explain in writing. A good technician can evaluate a neck and tweak a truss rod nut in a flash, but this comes with years of experience.

Oh, what the heck, I'll take a stab at it:

Hold down your low E string at the first fret and the last fret simultaneously. Look at the area between the fifth and ninth frets. If you can just barely slip a piece of paper between the string and the top of the frets, your truss rod is fine. If the string is touching the fret top and you don't get severe buzzing when you play, your neck is probably dead flat and, again, your truss rod is fine. But if the string touches the fret and you're getting a lot of buzzing when you play, the truss rod needs to be loosened. If the distance between the string and the fret is more than the thickness of a couple of picks, you could stand to tighten the truss rod.

If your truss nut is easily accessible and you have the proper tools (usually an Allen wrench or a nut driver), you can do this yourself. Remember this simple rule for adjustment: turn *righty* to make it *tighty*, and *lefty* to make it *loosey*. Sounds stupid, but not as dumb as "Every Good Boy Does Fine," or whatever the hell that is. Be *very* careful not to strip the nut or to overtighten or overloosen the truss rod as it may break or become undone.

If your truss rod lurks at the heel end of your guitar and isn't accessible without removing the neck, don't even think about unbolting the neck to get at it, or you'll be overwhelmed with really stupid guitar questions. If that's the case, find a shop and take it there.

Send questions to: Maximum Guitar c/o
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FULL SHRED

with Megadeth's Marty Friedman

USE YOUR ILLUSION: PART II

More about making the most of the notes you know

AS I'M WRITING this column, I'm getting ready to go in and start recording leads for the next Megadeth album. I gotta tell you, I'm totally stoked about this record. It's *way* heavy! I think there's an added aggression in the new songs we've been working on that's come about because we've been off the road for a while. In the past we always started working on our next album as soon as we finished touring for the previous one. And, when you're a little bit tired because you've been thrashing all year long, sometimes the last thing you wanna do is go and bust out some killer riffs. But for this album, we've been off the road since October of 1995, so, speaking for myself, I'm ready to do some pumped guitar playing!

The time off has also been really good for us creatively because we've been very prolific in our songwriting. We usually go into the studio with nine or 10 finished songs and then we wing a couple while we're recording. But this time around, we went in with something like 22 songs! So, instead of trying to add stuff in the studio, we've been taking stuff away. Another thing that's got me totally psyched about the album is the guy who's co-producing the record with Dave Mustaine—Dann Huff. He's a hugely successful session guitarist and you may remember him from the band Giant. Dann's a bitchin' guitar player and I'm really looking forward to working with him on my leads. Anyway, enough about Megadeth, let's get down to some playing!

In my last column, I introduced you to the idea of spicing up your tired old licks and runs by playing them in unusual rhythmic patterns. As you may recall, we looked at an example where we took a simple, repeated three-note A minor pentatonic triplet lick and played it as 16th notes. As we saw and heard, doing this makes the notes in the lick land on different parts of each beat. The *rhythmic tension* this creates can often make what you're playing sound much more interesting and also appear much more complex than it really is. And, as we also discovered, another benefit of doing this is that, because of the tricky-sounding syncopation that results from doing this, it creates the illusion that you're playing much faster than you really are. As mentioned last time, this device is often referred to as *hemiola*.

ARTFUL ARPEGGIOS

When most people play arpeggios they tend to use a million notes—y'know, you learn a minor chord arpeggiation that uses something like 12 notes to go from a really low note on the low E string to a really high one on the high E. And then, you play the thing up and down and you go "now what do I do? I've just spent hours practicing something really complex, I can play it pretty fast, so why do I still sound like shit?!" In my humble opinion, those long arpeggios are pretty useless. I mean, I can't really think of any time in music that I'd want to use something like that.

LESS IS MORE

Don't get me wrong—I'm not saying you shouldn't learn a 12-note arpeggio form. I'm just saying that playing one of those long patterns rarely sounds like you're making music. Instead, it usually sounds like you're jerking off. To me, a much more musical idea is to zone in on short, three-, four- or five-note runs within the large arpeggio you've learned and start creating hemiola patterns with them. With a bit of thought, doing this can really sound like you're creating music with arpeggios as opposed to merely using them as exercises of digital dexterity.

For example, let's take a simple three-note E minor arpeggio (E G B) and repeat it—but, instead of playing it as triplets, let's play it as 16th notes. Then, if we repeat this "quasi-triplet" five times and add one extra E 16th note at the end, we have 16 16th notes [(3x5)+1=16] which will exactly fill a 4/4 bar (see **FIGURE 1**). It's a simple idea, it's easy to play and, because it fragments the pattern and makes the notes "pop" in unexpected places, it sounds cool and musical—what a concept! I use this idea on a song called "Espionage" on my new solo album, *True Obsessions*.

The section I'm talking about in "Espionage" occurs between :28-:35 and then repeats again from :43-:50. As you can see in **FIGURE 2**, I'm playing over a chord progression that goes Em-D-C-Bb-B and, as you'll hear, the first three chords (Em, D, C) last for exactly one bar each. So, for each of these chords I found a three-note arpeggio that sounded good to my ear (for example, over the C chord I play a Cmaj7 arpeggio) and then used the rhythmic number scheme we just looked at to fill each bar. As you'll see, the last two chords in the sequence, Bb and B, are only held for half a bar (two beats) but I still keep the "three-over-four" vibe going and then move from one chord to the next as shown in **FIGURE 2**.

We'll look at more complex hemiola licks next time. Until then, experiment with the idea of playing mini, "three-over-four" arpeggios in your own stuff—you may be pleasantly surprised!

FIG 1.

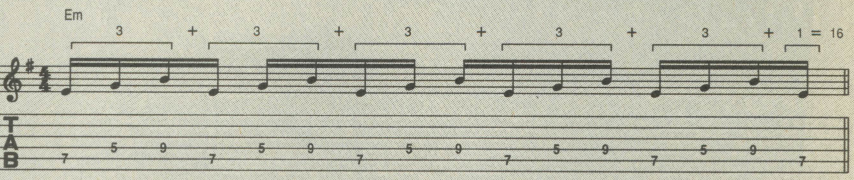
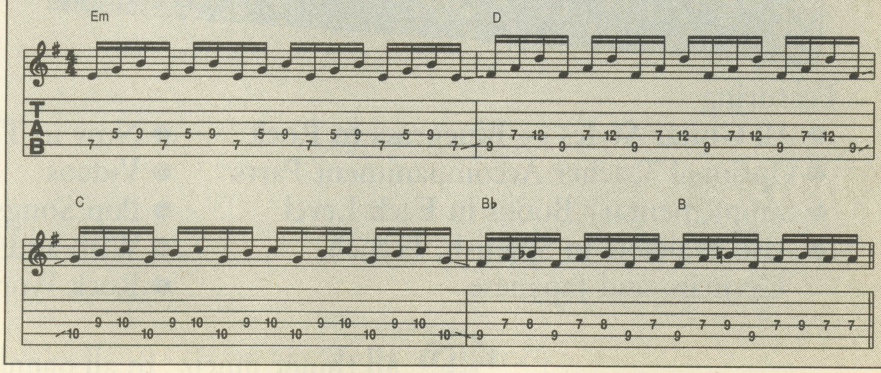


FIG 2.



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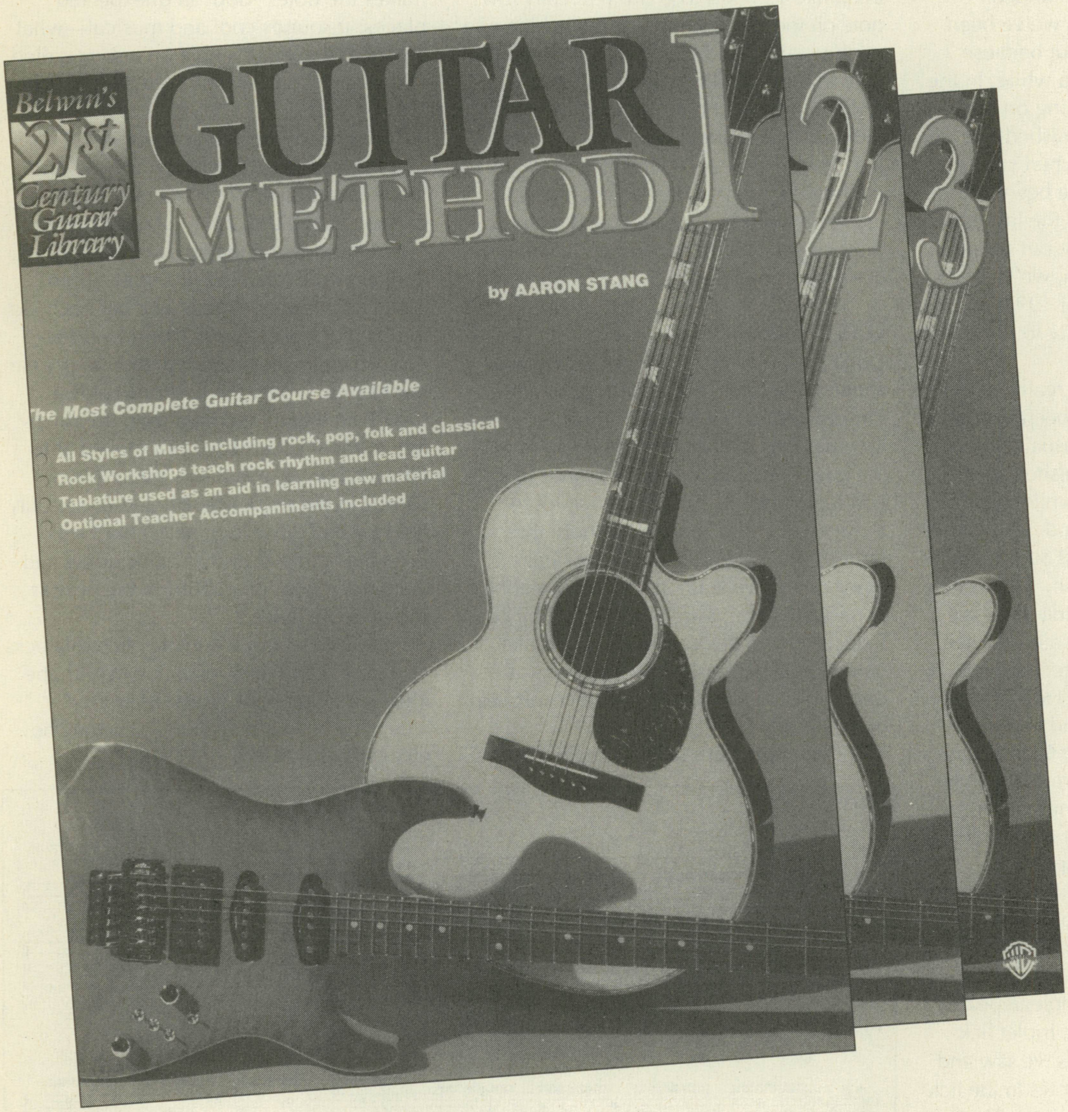
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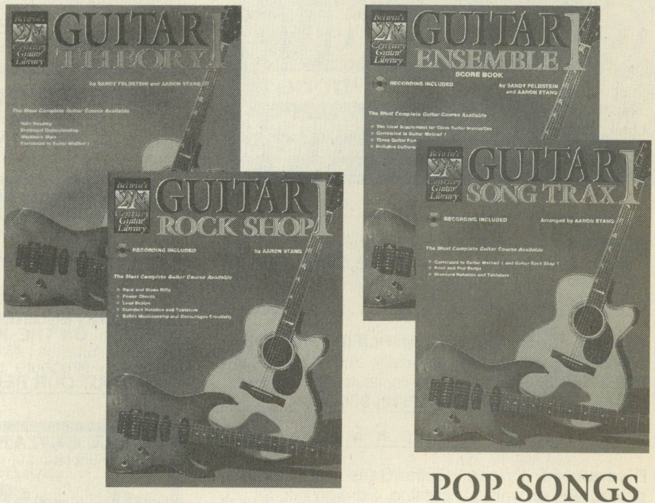

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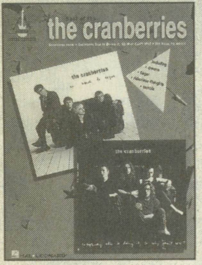

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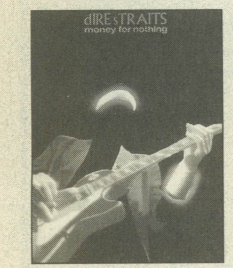

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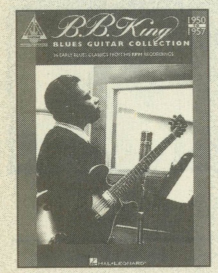

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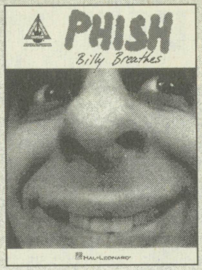

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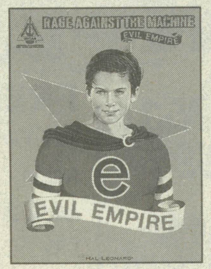

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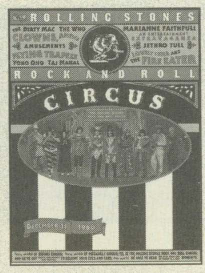

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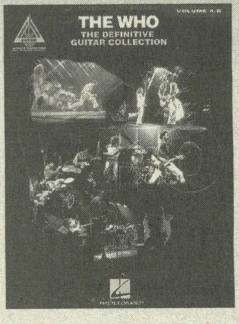

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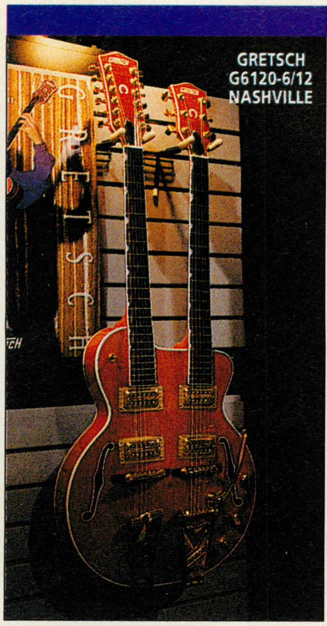
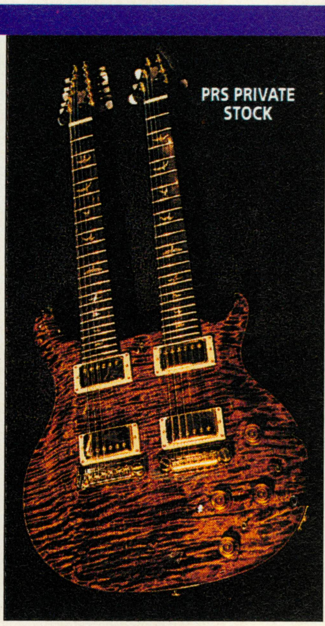
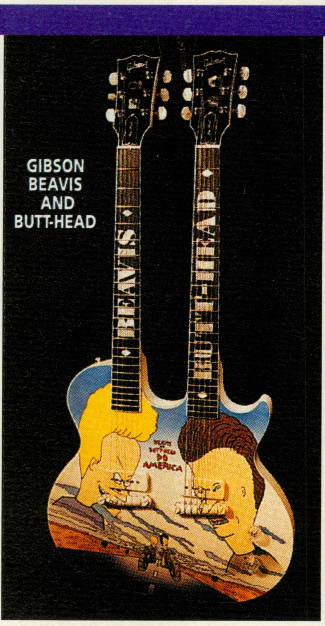
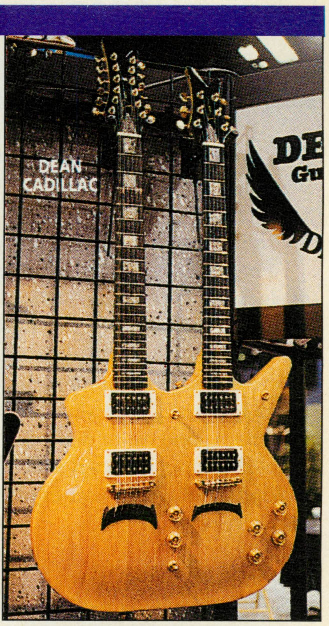


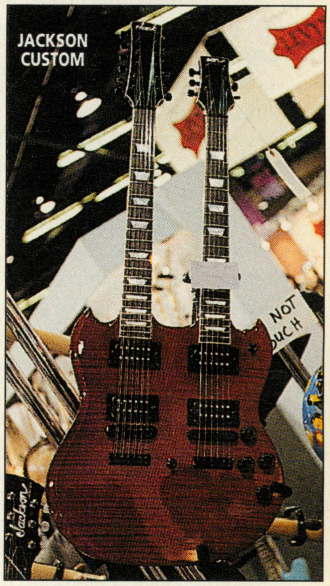
Chris Gill







MAYBE IT HAD something to do with the 25th anniversary of "Stairway to Heaven." For some reason, almost every guitar manufacturer was displaying a doubleneck guitar at the music industry's NAMM convention this past January. Although a few were custom-made, one-of-a-kind instruments, many were new models that are part of the companies' product lines. All of the doublenecks we saw were of the 6- and 12-string neck variety—no 6-string and bass or 6-string and mandolin combinations were spotted (maybe next year). Not to be outdone, ESP went one step beyond everyone else with their custom tripleneck. What's next? How about a triple 6-string Beastocaster?



GRETSCH G6120-6/12 NASHVILLE

SELLING FOR $5000, this Gretsch is the only electric hollowbody doubleneck on the market. It features all the standard Gretsch appointments—Filter'tron humbucking pickups, "thumbprint" neck inlays, horseshoe headstock inlays and a Bigsby tailpiece (on the 6-string neck only). Gretsch also offers an acoustic version of this guitar, the G6022-6/12 Rancher. *Gretsch, Box 2468, Savannah, GA 31402 (912) 748-1101*

PRS PRIVATE STOCK

THE PRIVATE STOCK series is a limited run of custom-made Paul Reed Smith guitars designed by the company and their customers. This year PRS has produced 15 different guitars, all constructed of superior quality materials taken from Smith's personal wood stash. This doubleneck is one of this year's Private Stock guitars. Features include etched gold bird inlays, a South American quilted mahogany back, Brazilian rosewood fingerboard, curly dark mahogany neck and a one-piece red maple top. *PRS, 107 Log Canoe Circle, Stevensville, MD 21666 (410) 643-9970*

GIBSON BEAVIS AND BUTT-HEAD

THIS LIMITED-PRODUCTION model was custom made for Viacom (the company that owns MTV). Celebrating the release of the movie *Beavis and Butt-head Do America*, only 10 of these guitars were made and given as gifts to company executives. Besides the attractive Beavis and Butt-head graphics, this guitar is distinguished for being the first doubleneck Les Paul ever produced by Gibson. *Gibson, 641 Massman Dr., Nashville, TN 37210 (615) 391-1580*

DEAN CADILLAC

THE NOTORIOUS DEAN company of the Seventies and Eighties has been revived by Florida's Armadillo Enterprises. In addition to bringing back all of the desirable Dean models popularized by players like Elliot Easton and Dimebag Darrell, the company is introducing a few new models, like the doubleneck pictured here. *Dean, 923 N. McMullen Booth Rd., Clearwater, FL 34619 (813) 796-8868*

JACKSON CUSTOM

MADE BY JACKSON's custom shop, this one-of-a-kind doubleneck electric brings to mind Led Zeppelin concerts during the late Seventies. With its double/double cutaway design, cherry finish and humbucking pickups, this guitar is evidence that though the name on the headstock may have changed, the song remains the same. *Jackson, 1316 E. Lancaster Ave., Fort Worth, TX 76102 (817) 336-5114*

5 EASY PIECES

Examining five cool new guitars ranging between $600 and $1200

by Douglas Baldwin

It's a question almost every guitarist has to face: When you've outgrown, smashed or otherwise developed hostility toward your formerly beloved $200 pleasure plank and you're ready to put down some serious bucks on a serious instrument, what can you expect?

To help answer that, *Maximum Guitar* rustled up a fairly random batch of electric guitars in the $600 to $1200 price range. Most of our applicants reflect the current trend towards classic-inspired designs—a trend prominently displayed at this year's NAMM show, where every other guitar, it seemed, paid homage to rock and roll's early days. Some of these guitars are simply mock-o-Strats. Others are reminiscent of more woolly weirdoes from days gone by. In one case, we've got a hollowbody to mull over and, in another case, it's heavy metal's halcyon days in full effect. Whether you're seeking a guitar that's cautiously classic or wickedly wild, you'll find examples herein.

HAMER DAYTONA

BEST KNOWN FOR their refreshing variations on Gibson themes, Hamer's Daytona puts their impeccable luthier skills to work on a classic Fender design. The Daytona is essentially a Stratocaster with the kind of upgrades not usually associated with production models in this price range.

Our review model came with a handsome seafoam green finish and sporting a white pearl pickguard. Typically, Hamer finishes are rich and flawless—this one was no exception. Other finishes include a vintage two-tone sunburst, transparent tints in blue, emerald green, red, jade, cool blue and white and a natural finish as well.

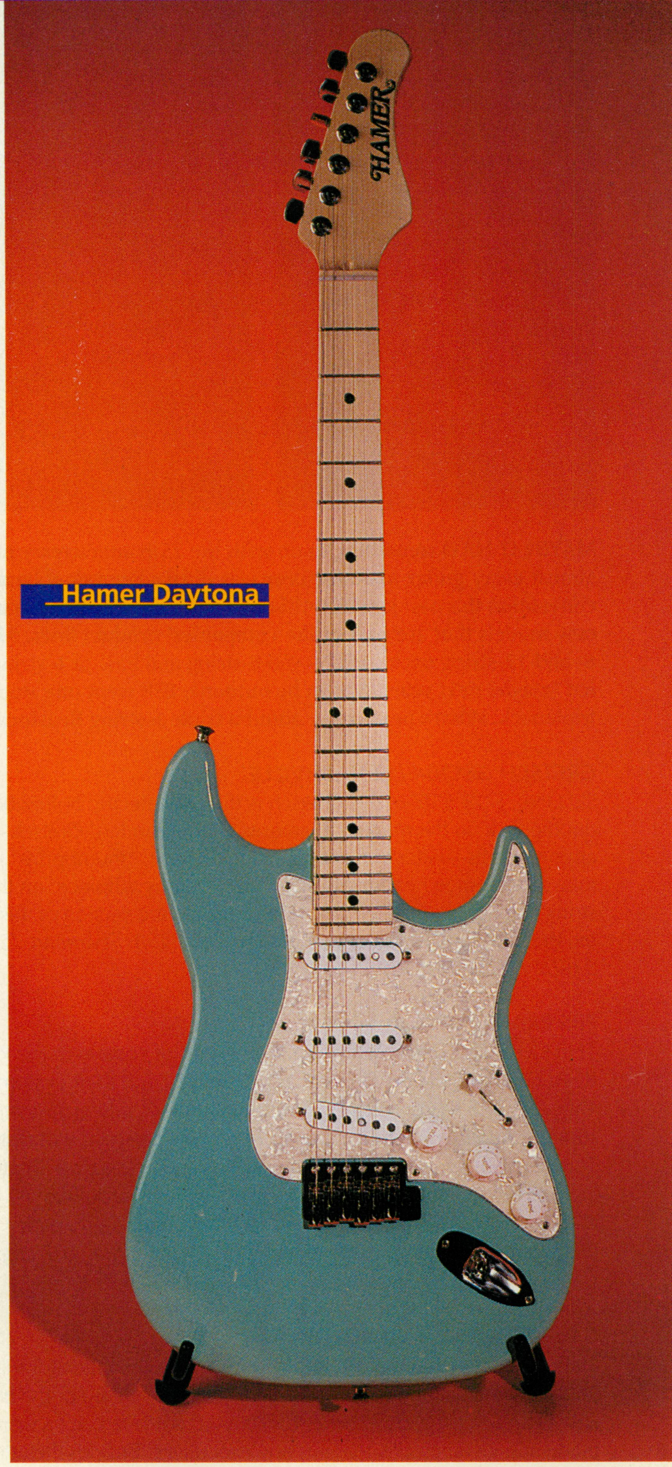
Custom details include a recessed backplate, hefty Schaller locking tuners, a Wilkinson VSV tremolo system and a Lubritrak nut. These last three items work together to put you in glitch-free wang bar heaven. The Wilkinson system feels like a traditional Strat tremolo, but smoother. The tremolo bridge is set up just this side of flush to the face, giving a floating feel, although you can't really pull up on it. But players with the urge to yank the bar upwards can easily adjust the bar's action by tightening the tension on the spring retainers in the back of the guitar.

Another nice detail of the Wilkinson system is that the bar slips in and out of the string block without having to thread it in by hand or adjusting a set screw. However, you can still adjust the amount of friction holding it in place. If you like it limp, you can loosen it to drop when you're done, or you can tighten it to stay obediently wherever you put it.

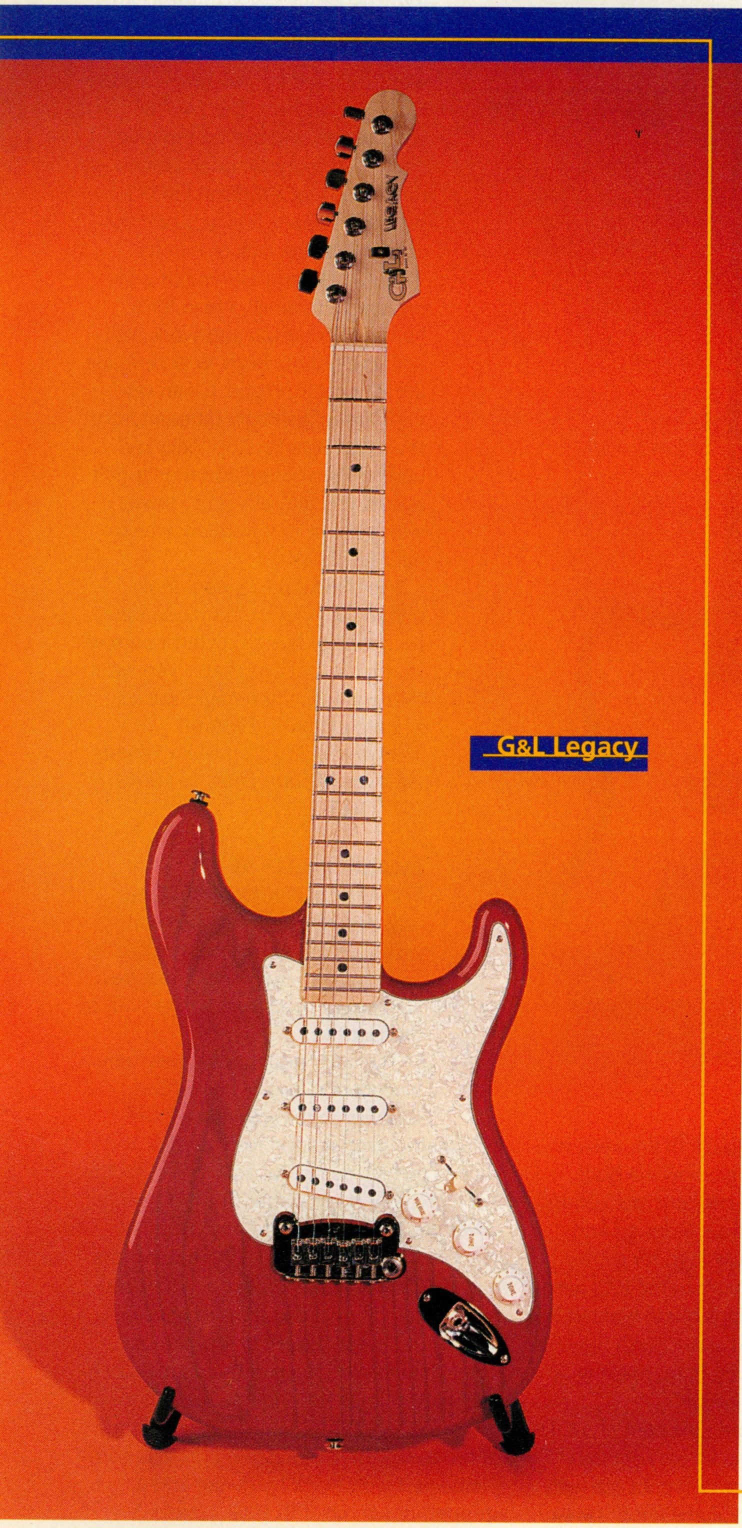
Putting the Daytona through its playing paces was a pleasure. The 22 squarish, standard-sized frets were flawlessly finished, and the 14.5"-scale neck doesn't interfere with even the most radical of bends. The neck has a modern shallow "C" profile which presents a bit of a sharp angle to your hand. Other neck shapes are available from Hamer on custom order.

The Daytona features Seymour Duncan Alnico Pro pickups and a traditional volume-tone-tone control setup. The sound is clean and glassy in the vintage tradition. Adding various shades of overdrive produces plenty of bluesy aggression with nary a hint of fizz or harshness.

The Daytona successfully mates an upscale custom shop vibe with a


Hamer Daytona

tried-and-true design at a very comfortable price. Hamer's Mike Edmunde informs us that numerous options are available through your local Hamer dealer, from the aforementioned neck shapes to various pickup options and custom colors. **$1099**
Hamer, 20 Old Windsor Road, P.O. Box 507, Bloomfield, CT 06002 (860) 509-8888



G&L LEGACY

LEO FENDER MAY have sold his namesake company to CBS in 1965, but his desire to build guitars remained in his blood until he died in 1991. He formed the Music Man company in 1972, then joined up with ex-Fender foreman George Fullerton in 1980 to form G&L Guitars (G&L stands for "George and Leo"), refining the very designs they introduced in the Fifties.

The G&L Legacy is Leo Fender's own second-generation Strat. Our review model came in a drop-dead gorgeous translucent red finish over a two-piece ash body. A pearlescent yellow-white pickguard added a rich and distinguished touch. The one-piece maple neck sported a smooth satin finish and 22 hefty frets on a 12" radius maple fingerboard. The neck profile was a shallow "D" shape with a player-friendly shoulder at the edge.

We were put off at first by what appeared to be repair marks—two in the headstock and two in the body. A call to the G&L factory revealed that these are actually little wooden plugs used to fill alignment holes used in the manufacturing process. G&L guitars are still being machined on plates that Leo designed, and the company thinks of these "birth marks" as a badge of honor.

The Legacy's floating tremolo system, another of Leo's legacies, is a wonder of sturdy, stable machining. An upwards tug pulls your open G string up to a Bb with nary a ping or hang-up. The substantial wang bar is held in place with a hex-head set screw, which means you have to whip out the tool every time you return the guitar to its case. We found the feathery feel and adjustable "angle of dangle" worth the extra work.

The Legacy's impressive electronics match its classy construction details. The plugged-in tone provides more glass than you'll find in the Corning factory. Transparent highs are the rule, with no lack of bottom end. Put the selector switch in the "notch" positions and the Legacy clucks like a coop of contented hens. If this wasn't enough, there are cool tone controls—a standard treble roll-off and a *bass* roll-off as well! This multiplies the already complex pickup tonality by a factor of a bazillion or two. My guess is that the Legacy could carve a niche in any sonic landscape, no matter how busy.

There is simply an aura of magic about the sound of this axe that had me picking it up again and again. Anyone who feels that you can't improve on the Stratocaster's design will be pleasantly surprised by the Legacy. **$1099**
G&L, 5381 Production Drive, Huntington Beach, CA 92649 (714) 897-6766

FERNANDES NATIVE A-2

THIS NEW LINE from Fernandes is reminiscent of Fender's Jaguar and Jazzmaster guitars. The shape is interesting enough to catch one's eye amidst the sea of variations on the Fender design that many other manufacturers offer. Our guess is that the Native is inspired by Kurt Cobain's affection for Jaguars as well as renewed interest in older "unusual" models.

Fernandes keeps the vintage vibe happening with a seafoam green finish and a natty white pearl pickguard. Other available colors are cream white and basic black. The enclosed tuning machines have keys similar to Grover Rotomatics, another subconscious vintage button-pusher. (Back in the days before there were numerous choices for replacement tuners, Grover Rotomatics were the *only* choice for tuner upgrades.)

Overall workmanship on the Native is neat as a pin. The design is comfortable to hold, and the comfort factor is upped with a nicely-

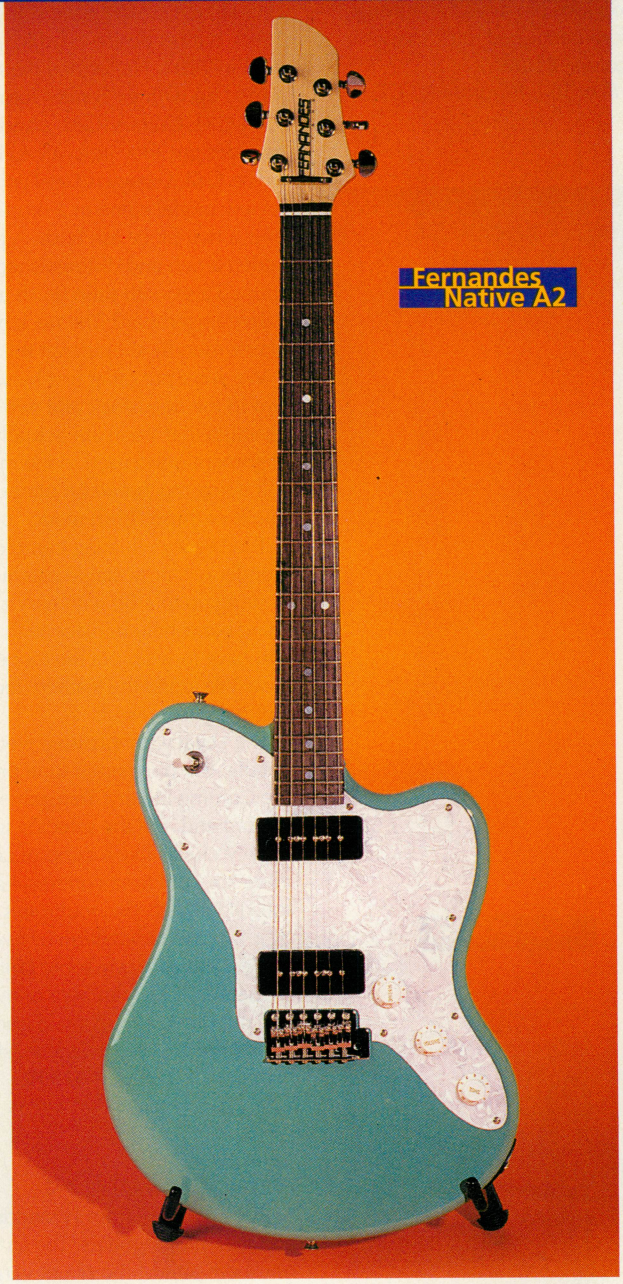
Lorinda Sullivan

shaped, squarish, satin finish neck. The 22 frets are lower than average, giving the Native an instant vintage feel and allowing the rosewood fretboard to factor more in the tone. Unplugged, the Native's acoustic tone is warm but well-defined.

Because of its flat headstock, the Native employs a big ol' bar across the strings behind the nut for optimum string angle. Fortunately, we experienced no string hangups.

Electronically, you'll find the Native is friendly. Pickup switching is accomplished via a three-way toggle switch, and there are individual volume controls for each pickup. The volume controls are interactive—turning one off will take the other down with it.

The A-2 comes with P-90-inspired single coil pickups (its brother, the A-1, features humbuckers). Its tone on the high end is plenty chimey and the midrange girth can really come to life as you roll the tone back a bit. **$599**
Fernandes, 12600 Saticoy St. S,
North Hollywood, CA 91605



Fernandes Native A2

WASHBURN P2

IN THE SIXTIES, Pacific Rim manufacturers were not building impeccable copies of classic American designs. Instead, their efforts were hyper-modern amoeboid morphs of vaguely familiar themes. Washburn, in conjunction with Nuno Bettencourt, has captured this look on their new P2 and P4 models. In this case, the inspiration is clearly Les Paul, with a whiff of Rickenbacker and mid-Sixties Guild tossed in for good measure.

Washburn offers two variations of Nuno's dream axe. The P4 is the top-shelf American-made model, with all manner of upscale appointments. To stay within our price constraints, however, our review model was the P2, which is manufactured across the Pacific. No, the P2 doesn't have the locking tuners, fine-tuning tailpiece, Seymour Duncan pickups or teardrop fingerboard inlays found on its upscale brother, but it's a fine axe just the same.

Our "P" review guitar came in Tiffany blue chrome; other available colors are black and cherry sunburst. The rosewood fingerboard and body are bound with a cream binding and the back of the neck is finished with the same gloss as the body and face. In a world of aesthetic perfection, we would toss the headstock design and wild-west medicine show logo for something more complementary to the P2's retro-rad approach, but perhaps Nuno wanted it this way. We also found some finish flaws in the area of the neck-body joint, marring an otherwise excellent paint job.

The master volume and tone controls make your sound-sculpting chores easy enough, but the actual location of the knobs are relatively out of reach. The volume knob is way down near the stop tailpiece, while the tone is up near the edge of the body, just south of the Munchkin pickguard. This may be fine for players not in the habit of doing volume swells with their pinkie, but it takes a little getting used to.

The real news on the "P" series is its hollow body and carved spruce top. The guitar is delightfully light yet well-balanced. The set-neck construction and body contour is well-designed for maximum access to the higher frets. The 24-7/8"-scale length and carved top give the P2 a throaty, wooden voice reminiscent of a Gibson ES-335, but with a shade less acoustic volume due to the lack of F-holes.

The Washburn Eliminator pickups are surprisingly clean for a humbucker design and work well with the hollow body to accentuate the P2's distinct tone. Clean settings are refreshingly different from the usual Strat/Paul options, and upping the volume and the crunch allows you to really go to town with gobs of low-frequency resonant feedback.

We liked the P2's cool looks, comfortable feel and unique tone. It's a radical design by most current standards, but one that is very well thought out. Nuno might say it's not *too* extreme. **$999.90**
Washburn, 255 Corporate Woods
Parkway, Vernon Hills, IL 60061
(847) 913-5511

JACKSON KELLY KE-3

TOTALLY BUCKING MOST current design trends, the Jackson pisses on the worn-out sneakers of "alternative" style with an aggressive heavy metal axe straight out of the Eighties.

The body design is vaguely reminiscent of Gibson's late-Fifties Explorer in the way that a hand-held martial arts weapon resembles a kitchen utensil. As radical as it looks, the KE-3 is incredibly comfortable. The exaggerated lower bout gives your right arm plenty of support and the strap pin's 19th-fret location puts the neck way out in the open for maximum access. Be warned that the unusual body angles require a pretty wacked-out case. I had to drop the rear seat in my hatchback just to squeeze it into my car.

Our review model's finish, a deep land-of-the-midnight-sun metallic purple is complemented with black hardware and a stripped-down, no-frills look. Jackson's trademark shark-fin neck inlays are the only concession to flash, executed in a swirly, luminous pearloid material.

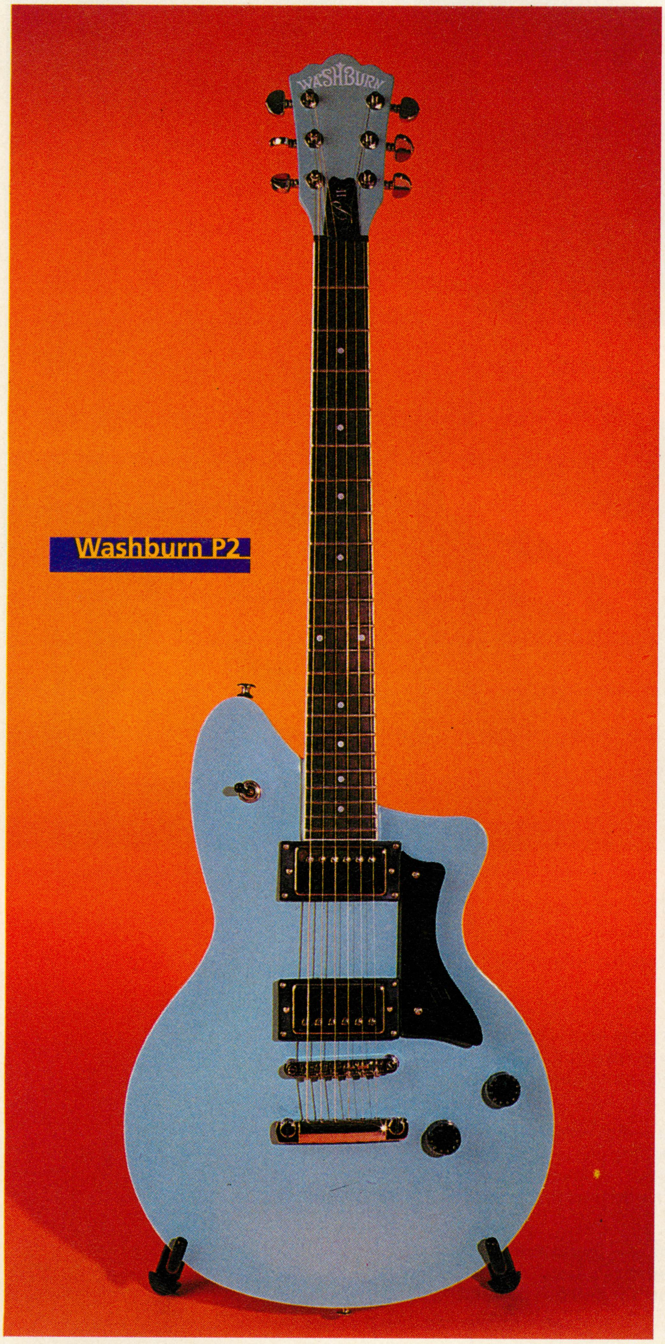
Construction on this axe is totally immaculate. The finish is flawless, the hardware perfectly mounted and the top-shelf electronics neatly soldered. The headstock is a separate piece of maple scarf-jointed to the neck, minimizing the potential for breakage at this stress-heavy point. The wide round frets sport a finish that adds new meaning to the term "buff." You could tease your shag in the reflection.

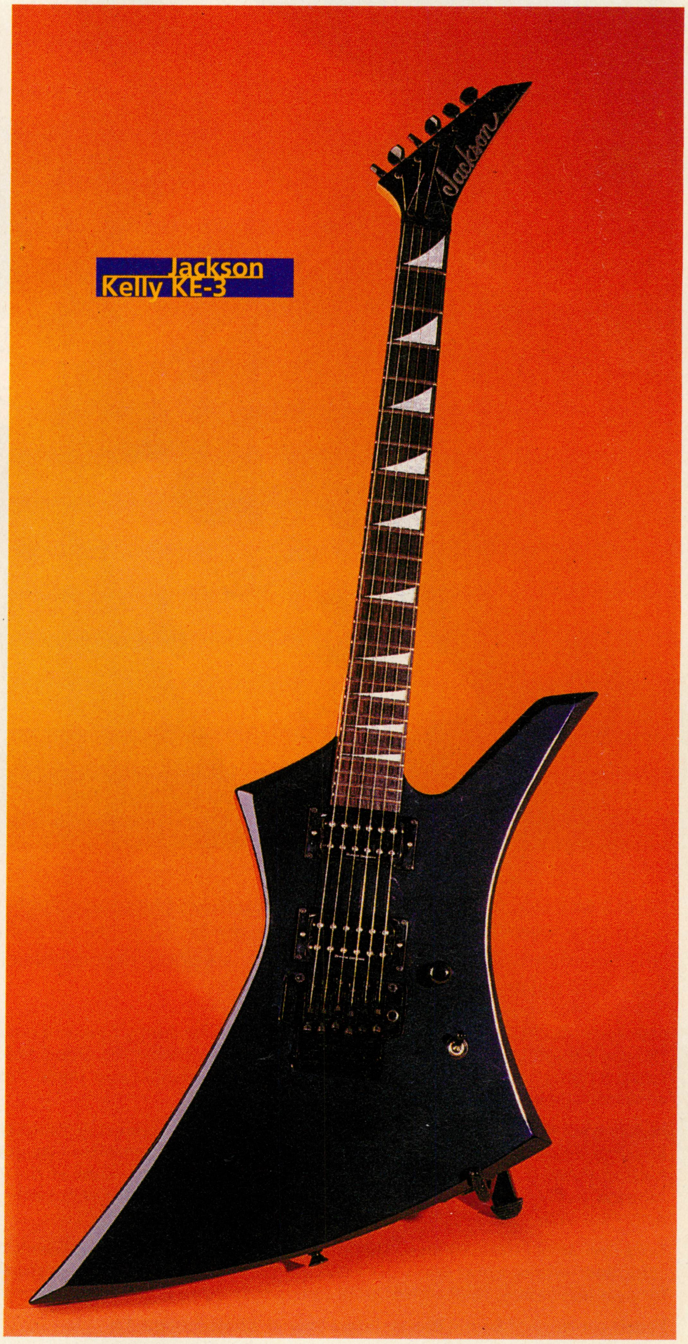
The KE-3 played beautifully right out of the box. Set up with .009 to .042 strings, the action was low but spot-on with nary a buzz or dead spot. The Floyd Rose-licensed tremolo and locking nut made dive-bomb and whinnying horse noises without a hang-up, always returning to pitch. And those liquid chrome frets invited wide half-step vibratos and big, juicy string bends.

Classical-metal shredders will appreciate the satin-finished neck with its wide, thin profile. Access to the uppermost positions on the 24-fret fingerboard is slightly hampered by the angle of the cutaway and the bolt-on neck joint. If you really *need* to play that 21st-position D major scale, you might consider Jackson's Marty Friedman signature model with its neck-through construction.

The Eighties metal vibe was further accomplished with the choice of Seymour Duncan-designed pickups voiced (to my ears) exactly like classic Gibson humbuckers. Mated with the poplar body, the neck pickup puts out plenty of stout bottom, while the bridge pickup barks with that signature throaty high-mid tone that no shredder could survive without. The single volume knob is just what the Devil ordered, too, leaving you with subtle variations of loud and louder. **$945**

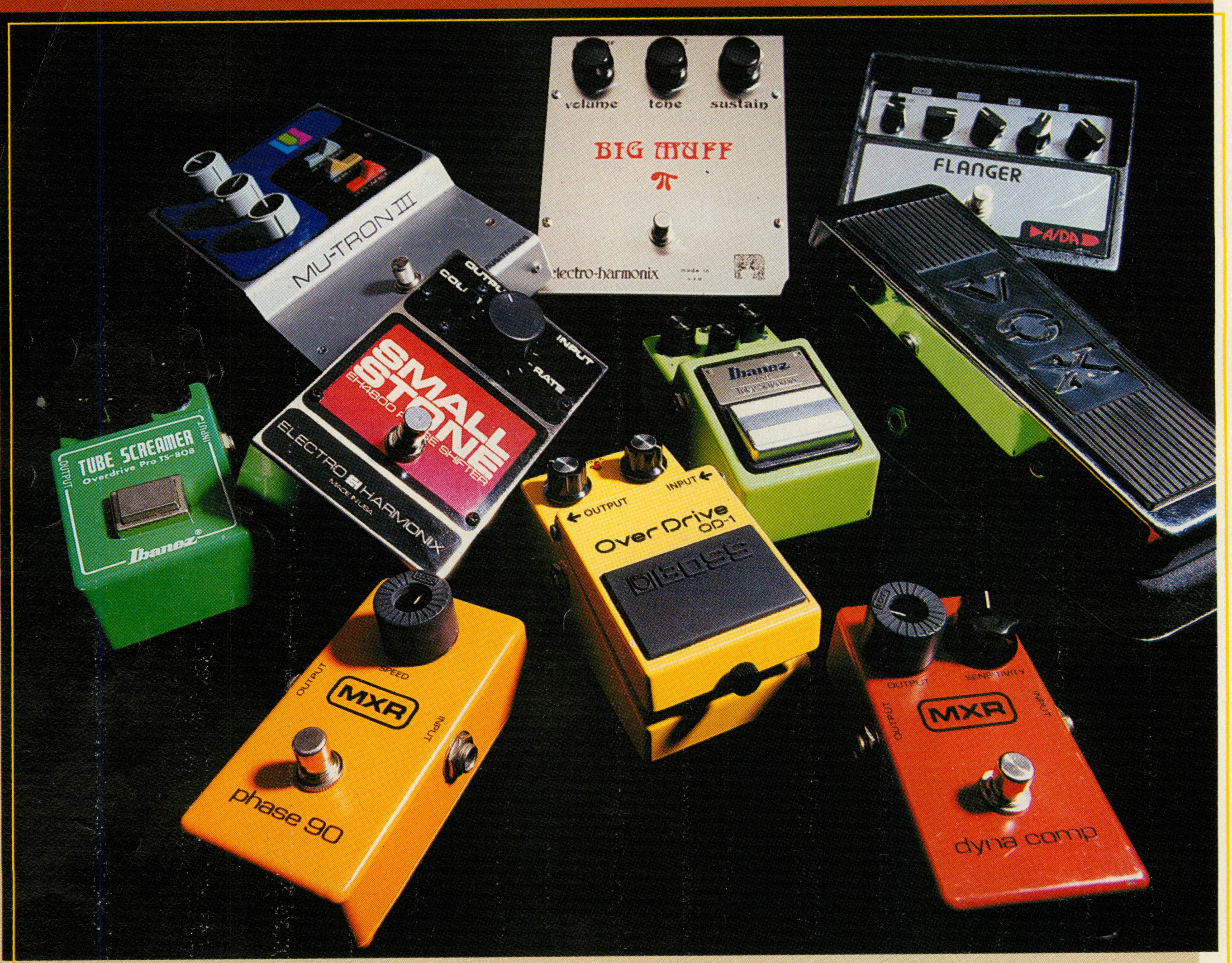
Jackson, 1316 E. Lancaster Ave., Fort Worth, TX 76102 (817) 336-5114


Washburn P2


Jackson Kelly KE-3

VINTAGE PEDAL TOP TEN

by Chris Gill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TUBE SCREAMER
Overdrive Pro TS-808
Ibanez
Over Drive OD-1
BOSS
MXR
phase 90
MXR
dyna comp

Chris Gill

WHAT ARE THE most popular vintage stomp boxes? Not surprisingly, they are the same pedals that were the most popular effects in the Seventies. None of these boxes are particularly rare; their value lies in the fact that they are good, dependable effects that players still find useful today.

back row: MU-TRON III envelope follower—Essential for drippy funk and quacky slap bass. Can you say "Bootsy baby!" ELECTRO-HARMONIX BIG MUFF π distortion—The grand daddy of fuzz. Still giving guitarists a righteous buzz. ADA FLANGER—The wackiest flanger ever made. Provides mind-bending auto whammy and nasty laser gun effects.

middle row: IBANEZ TS-808 TUBE SCREAMER overdrive—Stevie Ray Vaughan's secret weapon. Makes amps cry for mercy. ELECTRO-HARMONIX SMALL STONE phase shifter—Deep swirling phase like a Texas twister. IBANEZ TS9 TUBE SCREAMER overdrive—Updated version of the TS-808. A favorite of Eric Johnson and Metallica's Kirk Hammett, among others. VOX V846 wah-wah—The original Jimi Hendrix wah. 'Nuf said.

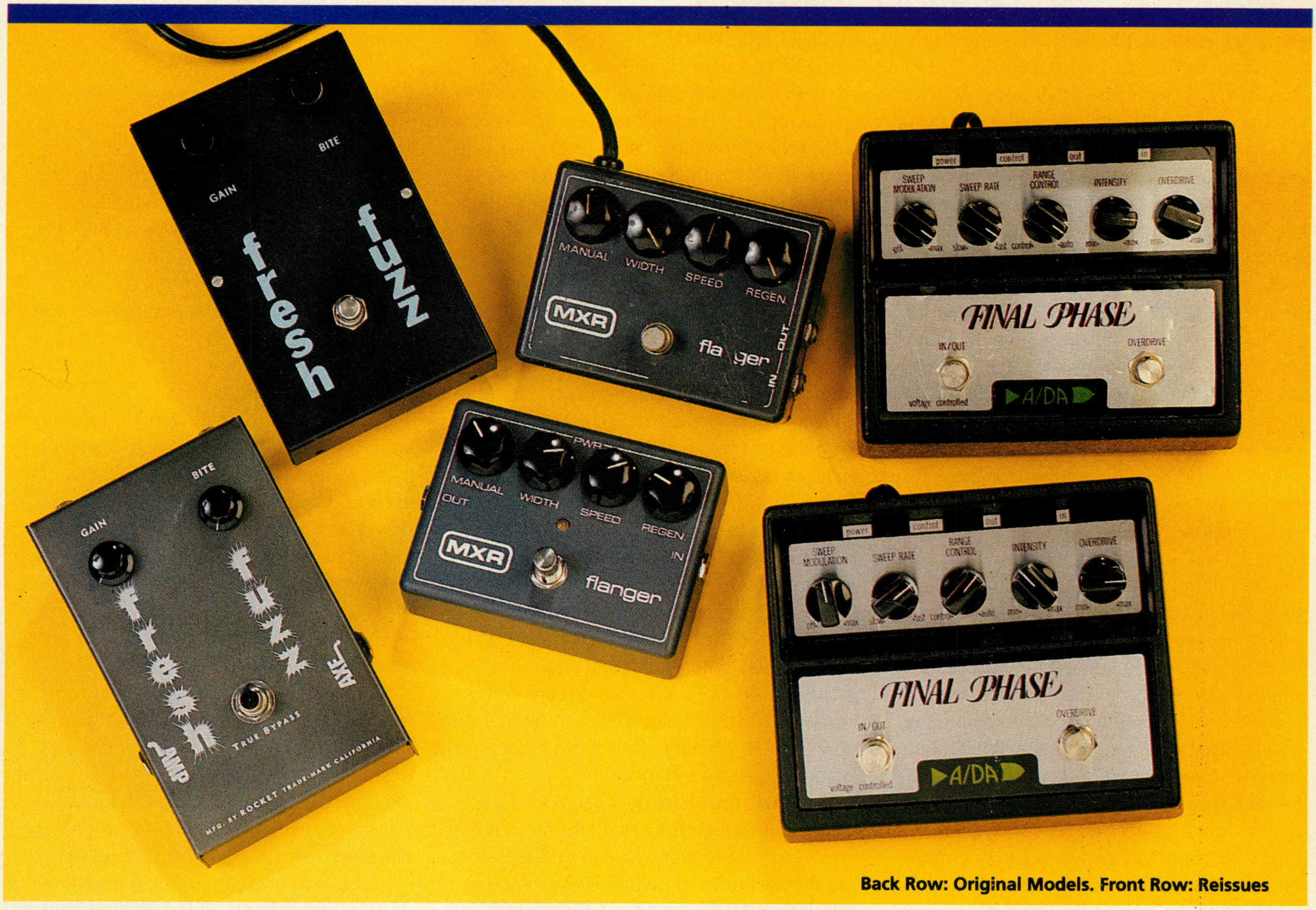
front row: MXR PHASE 90 phase shifter—A key element of Eddie Van Halen's "brown" sound. Don't play "Eruption" without one. BOSS OD-1 OVERDRIVE—Same circuitry and performance as a Tube Screamer, for a lot less money. MXR DYNACOMP compressor—One of the best compressors for guitar ever made.

Pedals courtesy of Sound Barrier International, Chattanooga, TN

VINTAGE VINDICATION

A detailed analysis of three reissue stomp boxes.

by Chris Gill



Back Row: Original Models. Front Row: Reissues

Lorinda Sullivan

INTEREST IN VINTAGE stomp boxes is at an all-time high—but, unfortunately, so are the prices. In addition, many vintage pedals are nearly impossible to find. You could spend months or even years tracking down the elusive Roland Funny Cat or an Ibanez Flying Pan, only to be forced to shell out big bucks once you find them. Figure in all the money you spent in the pursuit: phone calls, gas, guitar show admission, shrink bills, and you could wind up paying thousands of dollars for that prized item.

Several manufacturers have come to the rescue, reissuing the most lusted-after vintage pedals on the market. In most instances, the reissues cost far less than the originals, but there are a few exceptions. Of course, vintage pedal purists will huff and puff and say that there ain't nuthin' like the real thing. This is the typical Luddite mentality rampant with collectors, but in some cases they are right.

The biggest challenge facing manufacturers who want to reissue a pedal is the scarcity or non-existence of the specialized electrical components found in the original. Many suppliers that manufacture electrical parts for vintage pedals have either gone out of business or no longer manufacture those parts. Some suppliers will make discontinued parts as a custom order, but only if the company places a mammoth order that often far exceeds their needs.

Then there's the thorny issue of adding features or improvements more in sync with the needs of today's players. For instance, many guitarists prefer to power their boxes with external adapters, which are more reliable, more eco-friendly and less costly in the long run than batteries. Also, most musicians like having an LED in the unit to let them know whether the pedal is on or off. True bypass is a necessity if you want to retain your guitar's natural tone when the effect is off, but back in the Sixties and Seventies, this feature was uncommon.

The three reissue pedals we acquired for this review provide examples of how manufacturers are handling these issues. Even though purists will mainly be concerned with how these products compare to the original, keep in mind that all three are worth checking out on their own, regardless of any precursors.

ADA FINAL PHASE

FROM THE LATE Seventies until the early Eighties, ADA manufactured the Flanger and Final Phase pedals, a pair of high-quality, distinctive-sounding effects. The Flanger (which was reissued about two years ago) was the more popular of the two, and 10 Flangers were produced for every Final Phase.

Because of this, the Final Phase remains a rare, in-demand pedal that often sells for as much as $500 on the vintage market.

Hearing the whining pleas of pathetic effects junkies (including yours truly), ADA has now brought back the Final Phase in all its glory. Except for a few minor details (such as the lack of a sticker bearing ADA's old Berkeley address), the Final Phase reissue looks *exactly* like the original version—it may be more accurate to call this product a replica. (Sound Barrier International of Chattanooga, Tennessee, graciously provided an original for comparison.) But the beauty isn't just skin-deep—one glance at the interior shows that ADA is using the exact same circuit and many identical parts. Most of the integrated circuits and op amps and even the transformer look like new old stock. The only real difference we could find was the unit's true bypass circuitry, thanks to use of a DPDT (double-pole, double-throw) footswitch—a welcome modification that doesn't affect the effect's sound quality.

The Final Phase looks similar to the ADA Flanger, as it is housed in the same type of cast aluminum case. It has a built-in transformer and is powered via AC only, providing exceptionally low noise and eliminating the need for annoying wall wart power adapters. Five knobs for controlling sweep modulation, sweep rate, range control, intensity and overdrive are situated in a recessed cavity on the top panel where you can easily reach them to make adjustments but where they won't be knocked around by your feet. The top panel also sports two heavy-duty footswitches for turning the effect on or off and engaging the overdrive circuit. In addition to the input and output jacks, there's a control jack that allows you to control the intensity with an optional controller pedal.

Of course, all this attention to detail would be meaningless if the Final Phase sucked. It doesn't. We compared it to an original (whose serial number was, remarkably, only 12 numbers away from the reissue's!) and couldn't distinguish any audible differences.

Producing a deep, sweeping effect similar to that of a flanger, the Final Phase also has an overdrive function that adds tough-sounding distortion to the phase effect—perfect for imitating landing jets. You can get a lot of dramatic phase effects out of this thing, as well as highly unusual sound effects. For example, with the sweep modulation and sweep rate controls turned all the way up, the unit generates a bizarre rhythm that lopes along unevenly. Turning down the modulation control evens out the rhythm, and the effect shifts into vibrato territory. The intensity control lets you dial up unusual hollow tones and vocal sounds.

This is one of the most sophisticated phase shifters we've ever encountered, with a ton of wild effects waiting to be explored. At $249, it is much more affordable than the few original units that emerge on the vintage market from time to time. Hats off to ADA for making this elusive effect readily available once again.

ROCKET FRESH FUZZ

ROCKET IS A new division of ADA dedicated to reissuing discontinued products and producing new designs based on vintage circuits. One of the subsidiary's first products to hit the market is their reissue of the Fresh Fuzz, originally made in the early Seventies by Berkeley, California's Seamoon company.

For comparison purposes, we snagged a mint Seamoon Fresh Fuzz from Sound Barrier. The Rocket Fresh Fuzz is significantly different from the original in several areas. The vintage unit is housed in a lightweight, gun-metal blue aluminum case, the battery is accessed by removing six screws from the chassis, and the input and output jacks are situated on the top vertical panel facing away from the player. The reissue is housed in a heavy-duty, bronze-colored steel case; the battery is easily accessed by removing two thumb screws; and the input and output jacks are located on either side of the unit. Other variations include a 9-volt adapter jack, different knobs, and new graphics. Most of these changes are welcome improvements (we even think that the new "Kirlian photography" Fresh Fuzz logo is cooler than the old one).

However, the changes don't stop at the exterior. Although the circuit for the original Fresh Fuzz underwent several changes during the Seventies, basically it was based around an 04558 op-amp. Our original had the 04558 chip, eight capacitors, seven resistors (two carbon, two metal-film) and a gaggle of wires. The new version features a different op-amp, seven capacitors, nine resistors (all metal-film), one diode and minimal wiring. Of course, some of the differences are the result of adding AC adapter capabilities to the circuit.

Considering these variances, it's no surprise that the pedals sound different. With the gain and bite controls turned all the way up, the original has more gain and more treble. The reissue boosts the midrange more, giving a fatter, modern sound. The original produces a wild "bacon frying" sizzle when you play single-note lines, while the reissue puts out a smoother, tighter distortion that is more refined. One significant advantage of the reissue is that it features true bypass circuitry, while the original thins out the guitar's tone in bypass mode.

Keep in mind that while the Rocket Fresh Fuzz didn't match the sound of our original example, it's highly likely that most other original units wouldn't even sound the same. We've tried out several original Seamoon Fresh Fuzz pedals in the past and found the sound quality inconsistent from one unit to another. On its own, the Rocket Fresh Fuzz is a gnarly-sounding effect that should satisfy most fuzz freaks. At $99.95, it's also a bargain.

ADA/Rocket, 420 Lesser St., Oakland, CA 94601 (510) 532-1152

MXR FLANGER

MXR WENT UNDER in the early Eighties, but Jim Dunlop snatched the rights to the MXR name and has reissued many of the defunct company's most popular pedals. Their latest is the MXR Flanger, a much sought-after item among pedal hounds. It's a favorite of Eddie Van Halen, heard at the beginning of "Unchained" as well as several other Van Halen classics.

Cosmetically, the new version looks similar to the original, but there are several major differences. The new unit has an LED to let you know if the effect is engaged, is powered with an external 18-volt adapter instead of an internal transformer and has input and output jacks on opposite sides instead of on the same side. Both versions are housed in heavy-duty steel cases and have the same style knobs.

A quick glance at the circuit board revealed a different layout, but many of the same, key components are still there. The reissue has more integrated circuit chips than the original, and in most cases it looks like several of the parts found in the original were replaced by higher-quality components.

Purists will bitch about the different circuit and the replacement of the internal transformer with a power adapter, but once they compare the sound of the reissue to the original, they'll probably shut up. If they don't, hit 'em in the head with this hefty mother. The reissue provides the same basic sounds as the original, but with improved dynamics and less noise. Our original decreased the signal's level when the effect was engaged, whereas the reissue boosted the signal slightly. Even the range of the speed control has been improved, providing faster and slower rates than the original. These subtle differences aside, you can still dial in all the same, classic steel pipe clanks, jet-like swoops and wavering vibrato effects.

Dunlop's MXR Flanger reissue retails for $216, slightly more than what a used original sells for, but players who try the two side by side will certainly find the reissue worth the extra change.

Dunlop, Box 846, Benicia, CA 94510 (707) 745-2722

ROCKET'S RED BLARE

Electroplex Texas Flood Rocket 90 Amp

Lorinda Sullivan

IN DAYS OF old, guitar amplifiers outfitted with 15-inch speakers were commonplace, often berthed in a cocktail lounge amplifying the sultry, mixolydified tones of Johnny Lama comping on a jazz box. Fender, Ampeg, Gibson, Magnatone, Supro, Valco…in fact, almost every American amp maker of the late Fifties and early Sixties had a 1x15 combo amp in their product lines. In the case of Gibson and Fender, the amps were marketed almost exclusively with jazz and country players in mind. Fast forward 40 years or so and you'll find that Electroplex, a young California-based amp maker, designed its 1x15-inch version of the Rocket 90 amp with the same clean tone in mind.

But "Rocket Scientist" Don Morris eventually changed his plans, revoicing the preamp on his combo to give it more gain—*much* more gain. Nicknamed "Texas Flood," after the debut album by a guitarist hardly associated with clean tones *or* lounges (roadhouses, yes, but lounges?), the Rocket acknowledges that the 15-inch tone is also associated with Texas, the blues and especially Stevie Ray Vaughan, who created a huge, fat and round wall of overdriven sound plugging into a backline of 15-inch equipped Fender Vibroverbs. The Rocket 90, which uses a Mojotone 15-inch driver, kicks out something equally glorious.

The Rocket 90 is a straightforward design, using four 6L6/5881 power tubes that get their signal from a two-channel preamp that gets *its* DC juice from a solid-state rectifier. A look under the hood revealed neat wiring and soldering—all handwired despite the fact that everything's mounted on a PC board instead of point-to-point wired on eyelet strips. That's done, according to Morris, to maintain consistency and reliability.

Rear panel features include two fully independent effects loops for each channel, an AC convenience outlet, two extension speaker jacks, line-level output and footswitch jacks for channel switching. Strangely, there's no footswitch for the Rocket 90's two-spring Accusonic reverb. The preamp consists of the lower-gain "green" channel (think pastoral) and the higher-gain "red" (think Lucifer) channel. It's difficult, however, to describe "green" as low gain, as our test revealed it to be more crunchworthy than many amps that tout themselves as high gain. While both channels have independent tone controls and circuitry, only "red" features both a gain and a master volume control. Presence and reverb functions are shared by both channels, and channel switching is via greenie's push/pull volume pot or a footswitch.

When we launched the Rocket, we discovered that some of its Chinese preamp tubes were microphonic, causing annoying feedback. Fortunately, we had a supply of high quality new-old stock 12AX7s and 12AT7s on hand. After replacing the Chinese tubes, most of the problems disappeared.

With a Les Paul Standard running through the "green" channel, the Rocket 90 delivered a solid dose of glassy, crystal-clear clean tone. Its champagne-sparkle highs, suckerpunch mids and sonic boom lows were quite similar to the kind of unclipped tone you'd find on an old Fender Pro Reverb (or a blackface Twin with some of the bass rolled off). A Strat with twangy new strings was shimmering and beautiful. With the Les Paul, the "green" channel starts breaking up at the 10 o'clock position, yielding a subtle but obvious crunch. Push it further and the Rocket 90 resembles a '59 Bassman or an old Marshall. Even further, and things become mind-numbingly loud, with an aggressive, Hiwatt/plexi-like distortion with gorgeous dimensions and sweet feedback and harmonics. And, mind you, this is the "clean" channel.

The Rocket's "red" blare is where rock lives. It is louder than the "green" channel—*much* louder. With that master volume circuit (and some EQ tweaking), you can dial in a variety of classic amplifier tones, from a chunky Ampeg Reverberocket to a JCM 800 Marshall to a balls-to-the-wall overdriven blackface Deluxe. And cranking the gain control up to the max yielded a compressed, violin-like AC30 tone. This channel is where the Rocket 90 truly exhibits the diversity, responsiveness, presence and superb tone that justifies its hefty price.

What can't the Rocket 90 do? Well, it's not a super high-gain circuit, so it won't give up Soldano, 5150 or Dual Rectifier-like tones, nor does it elicit a silicon diode-like thrasher-friendly "scooped" sound. Still, at high volumes it comes close to delivering a Variac-induced "brown" sound as well as a powerful, hard-rock distortion similar to the tight, enhanced gaininess and tone of a Marshall 2555—aka, the Slash model.

Electroplex states in its user manual that a beefed-up power section yields better, more realistic high-output sound at lower volumes. At bedroom levels, there's not much difference between the Rocket and other master volume circuits. At levels that'll get you evicted, however, I hear what they're talking about.

The Texas Flood model is a kick-ass son of a bee-yotch that delivers awesome, Lone Star state-sized tone. At a massive 90 watts, however, a pentode/triode (half-power) switch would've been nice, as well as a sturdier cabinet, although Morris informed us that our amp was housed in a pine prototype cab; normally, they're 12-ply spruce. It's hardly inexpensive, but try finding something else in a single box that does so much, so well. **$1895**

–Mike Bieber

Electroplex, P.O. Box 35, Brea, CA 92822 (714) 256-2003

BASS:1999

Boss SYB-3 Bass Synthesizer Pedal

CHECK
EFFECT
DIRECT
FREQ
RES
SENS
DECAY
MODE
MIN MAX
MODE EFFECT
1–7 INTERNAL SOUND
8–9 W SHAPE
10–11 T WAH
B
OUTPUT A (MONO)
INPUT
Bass Synthesizer SYB-3
BOSS

Lorinda Sullivan

NOW THAT THE music industry has declared techno/electronica to be the future of rock, what's a bass player to do? Trade in his bass for a synth and sequencer? Buy one of those expensive pitch-to-MIDI converters and take out a loan for a stack of sound modules?

Don't part with your P-bass yet, grunge boy. Thanks to the Boss SYB-3 Bass Synthesizer pedal, bassists don't have to worry about losing gigs to keyboardists or buying a busload of MIDI gear just to keep up. The SYB-3 is an amazing little stomp box that creates a wide variety of cool synthesizer sounds ideal for techno, funk, hip-hop and r&b. No special pickups are necessary—just plug your bass into the box and bang away.

Features include effect and direct level output, frequency, resonance and sensitivity/decay controls, a mode selector switch and two outputs. The synth signal goes through output A while the normal, unprocessed bass signal is routed to output B, or you can mix both signals together by using a single cable inserted into output A. The SYB-3 sounds best when you use the individual outputs to send the bass signal to a bass amp and the synth signal to either a P.A. system, mixing board or keyboard amp.

The pedal features 11 modes that provide different functions and features. Modes 1 through 7 convert the signal coming from the bass into a synthesizer sound by triggering an oscillator. These modes are monophonic, producing fat, resonant synth tones generated by sawtooth or square waves with pulse width modulation, octave down and noise options. Modes 8 and 9 also generate synthesized sounds, but the input signal is processed instead of used to trigger sounds. Modes 10 and 11 are envelope filter (or auto wah) effects similar to those produced by a Boss T-Wah or Mutron III pedal.

The first seven synth modes sound a lot like the delicious analog bass tones produced by Roland's TB-303 Bass Line, a discontinued bass synth/sequencer that has become a beloved piece of gear among acid and techno musicians. Turning up the resonance control produces wild distorted sounds with that distinctive 303 squelch essential for phat acid tracks. The SYB-3 also features a hold function that operates only with modes 1 through 7. By holding down the pedal's on/off switch, the last synth note played before the pedal is engaged will sustain, allowing you to play the unprocessed bass sound independently.

The sounds in modes 1 through 7 track exceptionally quickly and accurately, even when you bend notes, but it takes a little bit of extra effort to get the best results. You need to play with a clean attack, avoid chords and ringing open strings and mute each note before you play the next one. If your playing technique is sloppy, you're going to have to whip your lazy little mush fingers into well-disciplined servants. Of course, some adventurous players will love the sonic weirdness of the glitches that belch out of this box when they try to play chords.

Instead of operating as a trigger, the bass signal is processed in modes 8 and 9, allowing you to get wicked synth tones without altering your technique, no matter how sloppy it may be. However, the synth sounds in these modes lack the fat, analog qualities that make modes 1 through 7 so irresistible. The T-Wah modes produce those quacky, drippy tones popularized in the Seventies by funk bassists like Bootsy Collins and Larry Graham.

Even though the SYB-3 is designed for bass, you can also use it with an electric guitar. But you should be aware that the note range is limited in the monophonic synth modes and notes above or below that range won't track properly. We could play up to the fifth fret on a guitar's high E string before we encountered any glitches. Since modes 8 through 11 process the incoming signal, they track fine across the entire note range. Modes 8 and 9 sound especially crazy with an electric guitar, producing mind-blowing high-tech chirps and nasty swells.

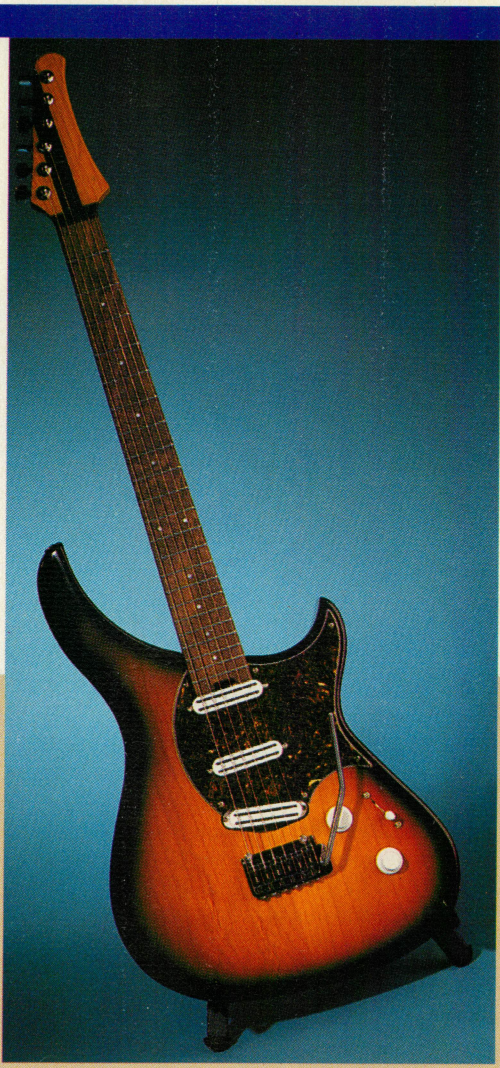
At $299.95, the Boss SYB-3 may cost more than most stomp boxes, but considering that the average bass guitar synthesizer system is at least four times as expensive, it's really a bargain. The techno revolution may be upon us, but the SYB-3 ensures that bassists and guitarists won't have to watch from the sidelines while keyboard players have all the fun.

–Chris Gill

Boss, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141

NOT JUST ANOTHER PRETTY GUITAR

Modulus Genesis One



Lorinda Sullivan

FOUNDED IN 1978, Modulus came into its own as a company in the big Eighties. At that time, the guitar market was dominated by pointy, bubble-gum pink Super Strats and headless, MIDI-equipped oddities, but Modulus offered straightforward, fairly traditional Fenderesque guitars and basses whose major collision with convention came via their graphite necks.

Company founder Geoff Gould worked in the aerospace industry and played bass on the side. Tapping into his experience working with graphite on his 9 to 5, Gould built a bass neck out of the stuff, discovering that, because of its molecular structure, it was quite responsive to bass frequencies in addition to being more lightweight and stable than your average Precision or Jazz Bass neck. And while much of the same logic applies to guitar necks, graphite's main advantage for guitarists is its strength, durability and stability.

But when Rich Lasner came to the company as its president after designing guitars for Ibanez and Yamaha, he says he found that "Modulus' guitars sounded dry." He started an experiment which evolved into the Genesis guitar.

Here's the rub, bub. There are hundreds of varieties of wood sprouting out from Mother Earth, but the reason why certain kinds are more appropriate for musical instruments is simple: some woods are musical while others are tone-deaf. "Tonewoods," as they're commonly known, produce a resonant, audible tone when struck, and include the woods commonly found on guitars: maple, mahogany, spruce, poplar, basswood, Korina, alder, ash, ebony, rosewood, cedar and a few others. The "tone-deaf" variety include woods that are more suitable for coffins—pine, oak, elm, etc.

There's also a reason why certain tonewoods (almost always maple, rosewood and mahogany) are used as guitar necks: they're strong. Anything softer would snap like a twig due to string tension, even when supported by a truss rod. The Genesis features soft woods—alder, spruce and cedar—on the neck, a feat accomplished by marrying these woods with a graphite backbone that extends from the tip of the headstock deep into the body. Graphite is much stronger than your average truss rod and allows the neck wood to resonate better than the tried, tested and true method. Lasner claims the hybrid creates a totally unique-sounding guitar, "more responsive and richer sounding than any standard electric guitar."

That's a lot to own up to. Does it work? We evaluated a Genesis One—the Genesis version of a Strat—with an alder body and alder-graphite neck, so we can't really speak for the cedar/graphite or spruce/graphite design. As far as Strat-like guitars go, the Genesis One produces bell-like tones with an impressive warmth and resonance. Notes sustain forever and chords just pour out of this thing in a way that my Fender '57 Strat reissue—God bless it—can't pull off. And the Genesis One doesn't sacrifice warmth to get those gorgeous overtones, harmonics and nuances that are synonymous with all things Strat. Sure, you can throw EQ on the front of practically *any* Strat and it'll warm right up, but the Genesis One was extremely subdued without the over-the-top aggressiveness that makes Strats (largely due to their bright-sounding maple necks) as much of a pain in the neck as a joy. Don't get me wrong: this thing can snarl and bite like the baddest of the bad, it just doesn't hit you in the face with its top end.

Plugging into a few amps that were EQ'd for a Les Paul Standard, the Genesis required no amp adjustments whatsoever; it sounded big, punchy and (believe it or not) twangy. The same experiment with a temperamental '57 reissue and an early-Nineties Fender American Standard Strat resulted in mayhem—uncontrollable ringing and squeal that set off car alarms for 10 city blocks.

The Genesis One proved itself a splendid meeting between a Strat's trebly bite and harmonic nuances and a Gibson's mids and low-end girth. It was also excellently balanced from low to mid to high; no frequency range was excessively dominant here.

The Genesis One comes standard with custom-wound DiMarzio "dual-blade" pickups (with two humbucking coils in a housing the size of a standard single-coil and wound to an output similar to a stock Strat pickup), Schaller locking tuners and an ABM "hard-tail" bridge (an ABM tremolo bridge is available for an additional $100). A high-output DiMarzio humbucker is also available as the lead pickup. Ours came with jumbo frets and was superbly finished in a three-tone sunburst.

A final important feature deserves mention: the Genesis guitars use a "non-structural" neck adjusting system that allows you to adjust the neck relief (bow) on the Genesis' 22-fret/Fender-scale neck to your liking. "The world doesn't need another pretty guitar," says Rich Lasner. And indeed, the Genesis is for players, not posers. **$1,899**

—Mike Bieber

Modulus, 575 Seventh St., San Francisco, CA
94103 (415) 703-0500

DISTORTION DEMENTIA

Fulltone Full Drive 2 & Prescription Electronics Outbox

VOLUME
TONE
OVERDRIVE
BOOST
FULL-DRIVE 2
by Fulltone USA
BOOST
BYPASS
VOLUME
GAIN
HAIR
OUTBOX
ON/OFF
AMP
PRESET
MORE
IN
PRESCRIPTION ELECTRONICS INC.

Lorinda Sullivan

DISTORTION IS FAR and away the most popular effect, so it shouldn't surprise anyone that there are over 100 flavors of fuzz on the market. To keep things from heading down the "been there, done that" path, many pedal manufacturers now offer multi-function stomp boxes that let you do the distortion nasty several different ways. These boxes operate like multi-channel amps, providing access to different overdrive and distortion sounds when you step on a footswitch. They're great for expanding the tonal capabilities of a single-channel amplifier, and they can even improve the performance of a multi-channel amp.

Fulltone's Full-Drive 2 and Prescription Electronics' Outbox are two examples of this recent trend. Both companies are best known for their vintage-style boxes, but these new pedals should satisfy the needs of both forward-thinking modern guitarists and nostalgic retro-heads.

FULLTONE FULL-DRIVE 2

HOUSED IN A sturdy, Corvette-orange case, the Fulltone Full-Drive 2 is a sporty little box that almost begs you to take its overdrive effects for a spin. However, this isn't an ordinary overdrive that simply adds grit and gain to your signal. The Full-Drive 2 generates a variety of tones from smooth, warm sustain to a useful gain boost that increases volume without changing the guitar's tone.

Features include controls for volume, tone, overdrive and boost, true bypass and boost footswitches with LED indicators, input and output jacks and a 9-volt adapter jack. The boost control is active only when the boost mode is selected and the volume control includes a pull switch which provides a "clean boost" function when you pull up on the knob.

With a little careful tweaking, you can get a lot of useful sounds out of this box. For example, you can plug it into a clean-sounding amp and dial in a fat overdrive tone that morphs into distortion when you stomp on the boost switch. Or you can dial in a setting that remains clean but boosts the volume considerably when you engage the effect and provides chunky overdrive when you kick in the boost control. Placed in front of a distorting high gain amp, it can generate a tone so hot that it will make your tubes, if not your ears, melt.

A tone control is always a welcome addition on a distortion box, and the Full-Drive 2's provides a practical range from low-mids to treble. The tone control has a distinctive hollow midrange that fattens up the sound of a Strat, giving it more honk and howl. Some players may find the tone control's range limited, but it seems to be designed more for honing your guitar's inherent tone instead of drastically altering it.

The Full-Drive 2 is a useful tool for any player, especially those who have wished for a couple of extra channels on their amp. **$199**

Fulltone, 3815 Beethoven St., Los Angeles, CA 90066; (310) 397-3456

PRESCRIPTION ELECTRONICS OUTBOX

PRESCRIPTION'S EFFECTS PEDALS are the closest thing to an aural substitute for illicit drugs. The latest addition, the Outbox, comes in a mild-mannered housing and looks like your usual, no-nonsense distortion box. However, there are a whole lot of wicked sounds lurking beneath that calm exterior.

The Outbox brings to mind Roland's legendary Bee Baa fuzz box from the Seventies. This isn't an outright copy, but it has a similar triple-footswitch configuration and multiple-personality design. With a little deft footwork, you can pull four distinct sounds out of the Outbox, ranging from mellow overdrive to full-on psycho ring modulation fuzz.

The footswitches control bypass, preset and "more" functions. The preset footswitch toggles between two different tone settings, one of which possesses significantly more midrange, and "more" kicks in a wild ring modulation effect. The "more" switch also engages the "hair" control, turning smooth, bald tone into a furious fuzzy beast. There's also the usual volume and gain controls, which are always engaged no matter what mood (or mode) you're in. Three LEDs help you navigate your way around the Outbox's treacherous tones.

While all of the sounds in the Outbox are great, some players may find it *too* versatile. For example, blues players can dial in a wonderful, singing lead tone, but if they accidentally step on the "more" switch they run the danger of turning "Hoochie Coochie Man" into "Master of Puppets." This is definitely not a drink and (over)drive pedal! However, if you want access to a wide variety of distortion tones from nice to nasty, the Outbox may be your bag of dirt. **$279.99**

—Chris Gill

Prescription Electronics, Box 42233, Portland, OR 97242 (503) 239-9106

RATINGS KEY
Five Picks: *Reserved for Jimi Hendrix.*
Four Picks: *You may be great, but you ain't no Jimi Hendrix.*
Three Picks: *Like a quality squat on the can: solid and satisfying.*
Two Picks: *A few sandwiches shy of a picnic.*
One Pick: *Does The Best of Bread ring a bell?*

L7
FOR PROMOTIONAL USE ONLY.
SALE OR OTHER TRANSFER IS
PROHIBITED. MUST BE RETURNED ON
DEMAND OF RECORDING COMPANY.

L7—*The Beauty Process: Triple Platinum* (Slash/Reprise)
L7's fourth record builds on the all-female band's signature garage-metal sound, adding experimental flourishes while eliminating unwanted blemishes, including those irritating, ear-grating vocal yodels we've come to hate. Instead of lashing out in an unrestrained blitzkrieg as they often did in the past, on *The Beauty Process: Triple Platinum*, L7 contrasts thunderous bursts with tense, multi-textured melodies, as on the stomping, surging "Drama" and "The Masses Are Asses."

Guitarists Donita Sparks and Suzi Gardner still thrive on muted, crunchy riffs and full-fisted power chords, but they've broadened their repertoire with blues rhythms, surf-punk licks and galvanic guitar effects. Even when L7 are short on volume, they're never shy of attitude or aggression, and they've never used their instruments more creatively, especially when it comes to leads. "Drama" features a whammy bar solo as noisy and contorted as anything by Slayer's Kerry King, while "Off the Wagon" is enhanced with sparse string-bends straight out of the Chuck Berry school.

In short, *The Beauty Process* may not actually go triple platinum, but it rocks with more balls and brains than most current releases by artists of any sex.

●●●● *—Jon Wiederhorn*

A.C.—*I Like It When You Die* (Earache)
I Like It When You Die finds A.C. smashing and pummeling its way through 52 misanthropic blasts of sound with hilarious titles like "You Live in a Houseboat" and "Jack Kevorkian is Cool." The band's fourth album not only satisfies the masochistic urge to melt eardrums, but somehow, miraculously, manages to do it with *songs*, most clocking in at about a minute.

Case in point: "Richard Butler," an homage to the former Psychedelic Furs vocalist, kicks off with a few bars of "Pretty in Pink," then degenerates into a screechfest, retaining a verse/chorus structure and a pretty decent vocal impression of Butler himself. Tongue planted firmly in (butt) cheek, A.C. also takes turns laughing at and bashing P.C. attitudes ("Technology's Gay"), corporate interpretations of "alternative" music ("311 Sucks") and life's everyday horrors ("You've Got Cancer").

Not for the faint of heart or slow of mind, A.C. pushes grindcore and the high-speed lifestyles of short American attention spans to the limit while spraying bullshit repellent in your eyes. For that reason alone, *I Like It When You Die* is essential.

●●●● *—Rich Black*

SIMON CHARDIET—*Bug Bite Daddy* (Upstart)
From the late Eighties into the Nineties, surf-instrumental-rockabilly practitioners Simon and the Bar Sinisters thrilled habitués of the louder, dirtier haunts of Manhattan's East Village with expertly ragged, greasy-spoon rock and roll. With nimble fingers and a voice all over the map—from Big Bopper dipsy-doodles to eye-popping Johnny Rotten screams—Simon Chardiet led the Bar Sinisters to heady critical heights, but, ultimately, could not sidestep burn-out. Unlike many artistic casualties, however, Chardiet rescued himself with a combination of solitude, Buddhist contemplation, and surfing in the murky depths off the Long Island coast.

The new *Bug Bite Daddy* compiles many of the Bar Sinisters' finest moments and spotlights Chardiet's knack for slipping in and out of musical styles. There's the pulsing hardcore version of "What's New Pussycat," the goofy-sad rockabilly of "No Soul," and a six-song recording of noodling surf, hot rod and gutbucket rock and roll (previously lost in the backseat of Chardiet's Dodge Dart) commonly known as the *Shrimpjob Session*. Through one note at times, *Bug Bite Daddy* is a great retrospective of an individual talent who broke through the mire of copycats, and kicked ass.

●●● *—Natasha Stovall*

ACCEPT—*Predator* (Mayhem)
With speaker-shattering standards like "Balls to the Wall" and "Fast as a Shark," Accept held a special place in the hearts of heavy metal fans during the Eighties, an era when guitars and singers shrieked and you couldn't tell the boys from the girls. While those days have gone the way of the DeLorean, Germany's hoariest headbangers continue to make eardrums throb: *Predator*, with vocal and guitar firepower set at full spray, is a standout among the band's 11 albums.

Fans of Angus Young will appreciate the lead track, "Hard Attack," which is more balls-to-the-wall than anything on *Ballbreaker*, AC/DC's last album. Actually, guitarist Wolf Hoffmann's playing is more Michael Schenker than Angus, as he spices up routine metallic runs with deep, vibrato-laden classical overtones (as on "Crossroads") and Middle Eastern exoticism ("Making Me Scream"). Udo Dirkschneider's vocals, meanwhile, are suitably (and typically) raw. For classic European metal, *Predator* makes great prey.

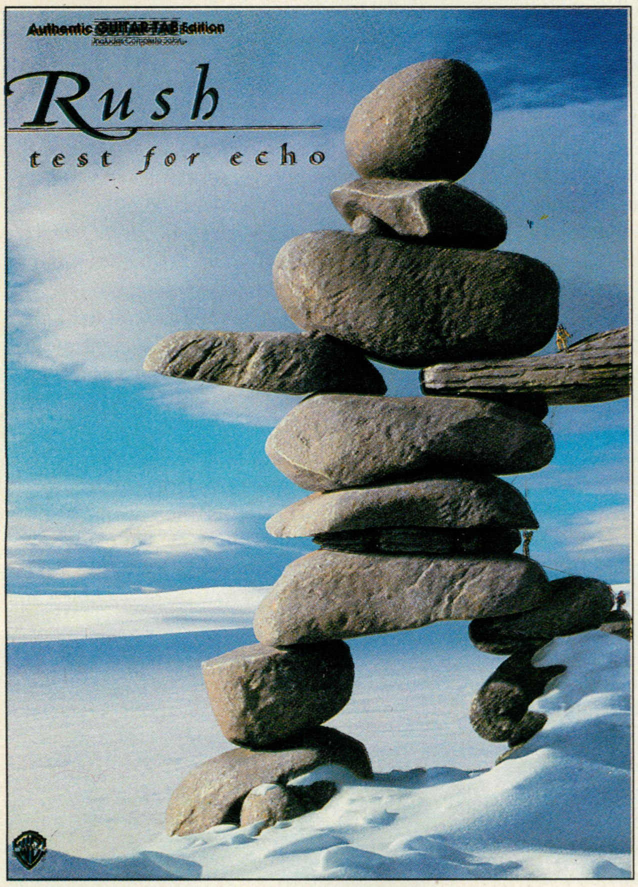
●●● *—Joe Lalaina*

HI-FI
THE BOSS MARTIANS
13 Evil Tales

BOSS MARTIANS—*13 Evil Tales* (Dionysus)
The second album from Seattle's Boss Martians is frat-surf in full effect, with a satisfying split between instrumental and vocal tracks. Imagine the Beach Boys as a *real* surf band with a Farfisa organ, playing tunes evoking *The Munsters* theme (the opening track, "Hot Foot," had the *Maximum Guitar* staff doing some kind of spooky Watusi for hours) and you're getting the drift. The Martians hang ten exclusively with vintage Fender guitars and amps, with no effects except for copious sheets of reverb. The highlight of *13 Evil Tales* is guitarist Evan Foster's incredibly precise clean-tone solos, indicating a clear progression from the workmanlike playing that characterized the band's debut two years ago.

●●● *—Tom Gogola*

INSTRUCTIONAL BOOK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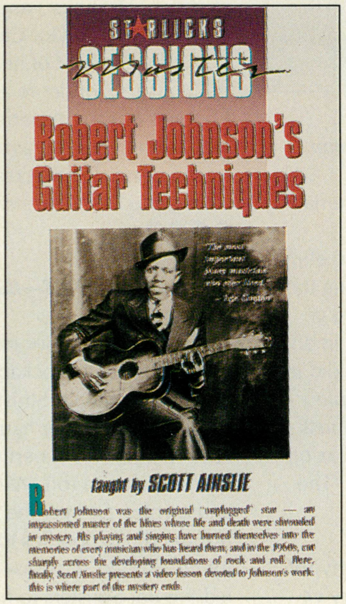
RUSH: TEST FOR ECHO

Full transcription from Canada's prog rock heroes, with complete songs and bass lines from their last album. Songs include the title track, "Resist," "Limbo" and the whole rest of the shebang. *Warner Bros. Publications, 15800 NW 48th Avenue, Miami, FL 33014 $21.95*

VIDEOs


STARLICKS
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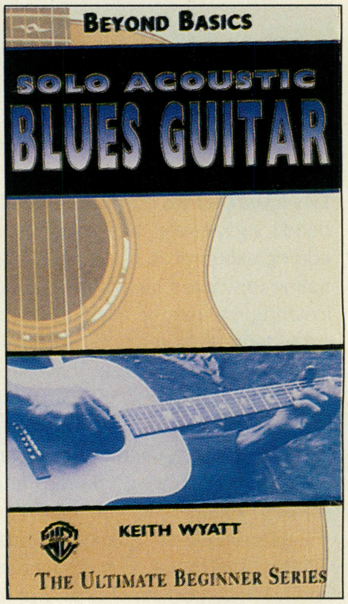
Robert Johnson's Guitar Techniques
taught by SCOTT AINSLIE

Robert Johnson was the original "unplugged" star — an impassioned master of the blues whose life and death were shrouded in mystery. His playing and singing have burned themselves into the memories of every musician who has heard them, and in the 1960s, cut sharply across the developing foundations of rock and roll. Here, finally, Scott Ainslie presents a video lesson devoted to Johnson's work: this is where part of the mystery ends.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ROBERT JOHNSON'S GUITAR TECHNIQUES

Scott Ainslie, author of *Robert Johnson: At the Crossroads,* demonstrates on video the tricks and licks of seven of Johnson's greatest songs: "Kindhearted Woman Blues," "Sweet Home Chicago," "Drunken Hearted Man," "Ramblin' on My Mind," "Walkin' Blues," "Come on in My Kitchen" and, of course, "Crossroad Blues."
Hal Leonard, 7777 West Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213 $29.95

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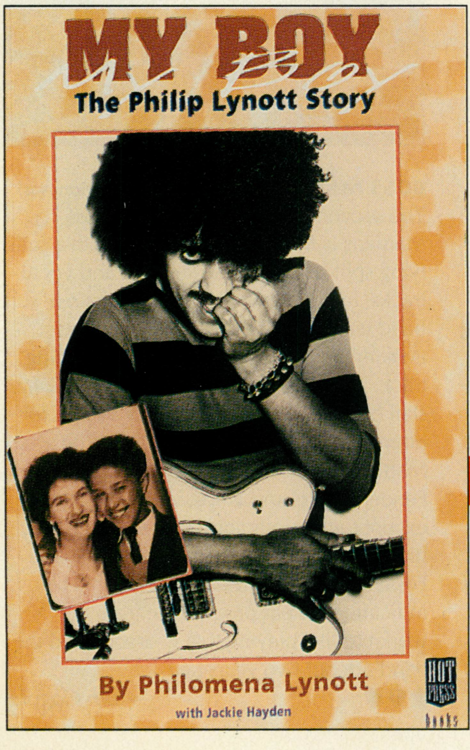
BOOK


MY BOY
The Philip Lynott Story
By Philomena Lynott
with Jackie Hayden
HOT PRESS books

MY BOY: THE PHIL LYNOTT STORY

by Philomena Lynott

Thin Lizzy's Phil Lynott was, without a doubt, the best black Irish bassist ever to front a Seventies classic rock band that, at various times, featured Gary Moore and Midge Ure on guitars. And, oh, those tight pants. Lynott died in 1986 and now his mom has written a book about him. It's a best seller in Ireland with lots of cool family photos and an altogether moving tale. *Hot Press Books, 13 Trinity St., Dublin 2, Ireland*

CDs

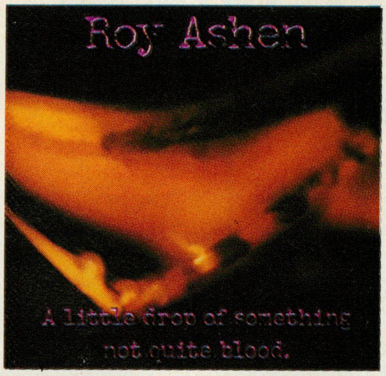
EVER WONDER WHAT the guys who work in the M.I. business actually sound like when they pick up their own instruments? Four recent independent releases shed light on what goes on after the five o'clock whistle blows and musicians are let loose.

ROY ASHEN

Day Job: Guitar Instructor at Musician's Institute
CD Release: *A Little Drop of Something Not Quite Blood* (Catapult Records)

Forget about the stereotype that everyone affiliated with Musician's Institute is all technique and no song structure. Roy Ashen's got it all: funky, melodic songs a la Prince and Bowie, killer hooks, soulful vocals, great production and flawless technique. Roy uses the guitar as a paintbrush to illustrate each song's mood. Most inspiring of all, the entire album was recorded in his two-bedroom apartment!

Catapult Records, 3727 W. Magnolia Blvd, #802
Burbank, CA 91510-7711 (818) 556-5235
http://www.royashen.com



PAUL REED SMITH

Day Job: Owner/Founder/Designer of Paul Reed Smith Guitars
CD Release: *Dragons*

Paul Reed Smith makes guitars for some of the finest guitar heroes in the world: Carlos Santana, Alex Lifeson, Dickey Betts and others. Fittingly, *Dragons* echoes each of his idol's styles, with a nod to Steve Morse for good measure. The tones on Smith's debut are as exquisite as the instruments he makes. The interplay among the musicians is precise. *Dragons* is a manly guitar record.

Paul Reed Smith, 107 Log Canoe Circle,
Stevensville, MD 21666

PAUL REED SMITH
DRAGONS

CIMMARON

Bassist: Pat Stevenson
Day Job: Product Manager, Crate Amplifiers
CD Release: *Livin' Room*

Hailing from the heartland of America, Cimmaron are a melting pot of country, bluegrass and soft rock in the CSN/America/Eagles vein. With lyrics addressing life on the road, late nights in bars and longing for home, these good ol' boys have spent some serious time slugging it out on the bar circuit. *Livin' Room* features beautiful vocal harmonies and percussive strumming from Tim Woodson, fluid lead playing from Rob Compton and solid bass playing from Pat Stevenson.

Wildwood Records, 16363 Meadowside Ridge,
Wildwood, MO 63038

CIMMARON
livin' room

Terry Oubre
Future Blues

TERRY OUBRE

Day Job: Vice President of Kendrick Amplifiers
CD Release: *Future Blues* (Primo Records)

Terry Oubre tears through the 10 tunes on his debut in a style reminiscent of fellow Texans Eric Johnson, Stevie Ray Vaughan and David Grissom. For those of you lamenting the lack of guitar heroes today, this record will cure your blues. Tone, taste, technique—Oubre has it all. *Future Blues* is 40 minutes of guitar bliss.

Primo Records, P.O. Box 82145, Austin, TX 78708-2145 http://www.terryoubre.com

in deep with john lee hooker

Now, let's check out Hooker's use of standard tuning with different capo positions. One of his most famous tunes is certainly "Boom Boom." The version transcribed here comes from his 1962 recording of the song, found on *The Ultimate Collection.* See **FIGURE 8**, which illustrates the song's intro (and main lick) and is played with the capo at the first fret. During the verses, this lick falls in between the vocal phrases in a call-and-response manner.

The aforementioned "I'm In the Mood" is played with the capo behind the third fret, and Hooker begins with unison and doublestop figures played on the top two strings. **FIGURE 9** illustrates a figure along these lines. This tune provides a great example of Hooker's mastery of improvising in standard tuning.

Along with "Boogie Chillun'," "House Rent Boogie" is an absolute classic. **FIGURE 10** illustrates a figure similar to this song's hard-driving intro, made up of a walking bass-like pattern combined with two-note chords.

"Queen Bee" features a fingerpicking pattern that sounds the lowest and highest strings simultaneously, followed by low-string improvised figures. **FIGURE 11** depicts a rhythm figure along these lines.

Another JLH classic is "Dimples," which is very similar to "Boom Boom." Both songs are played with the capo at the first fret, and both feature a single-note main figure that is played in a call and response fashion with the vocal. **FIGURE 12** illustrates a rhythm figure not unlike the one in question.

When it comes to his music, John Lee has the final say: "The real blues don't have perfect rhythm and perfect changes. That's the *real* blues. It's a feeling that you got in your body. It's a gift and a talent, and it just comes out. I have written more blues songs, I think, than any other blues singer in the world. All my songs make sense. They're written about man and woman and *life.* There's a lot of guitar players that can play rings around me, with the fast changes and the fast pickin', but that ain't the real blues. I got that funky blues feelin' and that's what makes me outstanding, I think."

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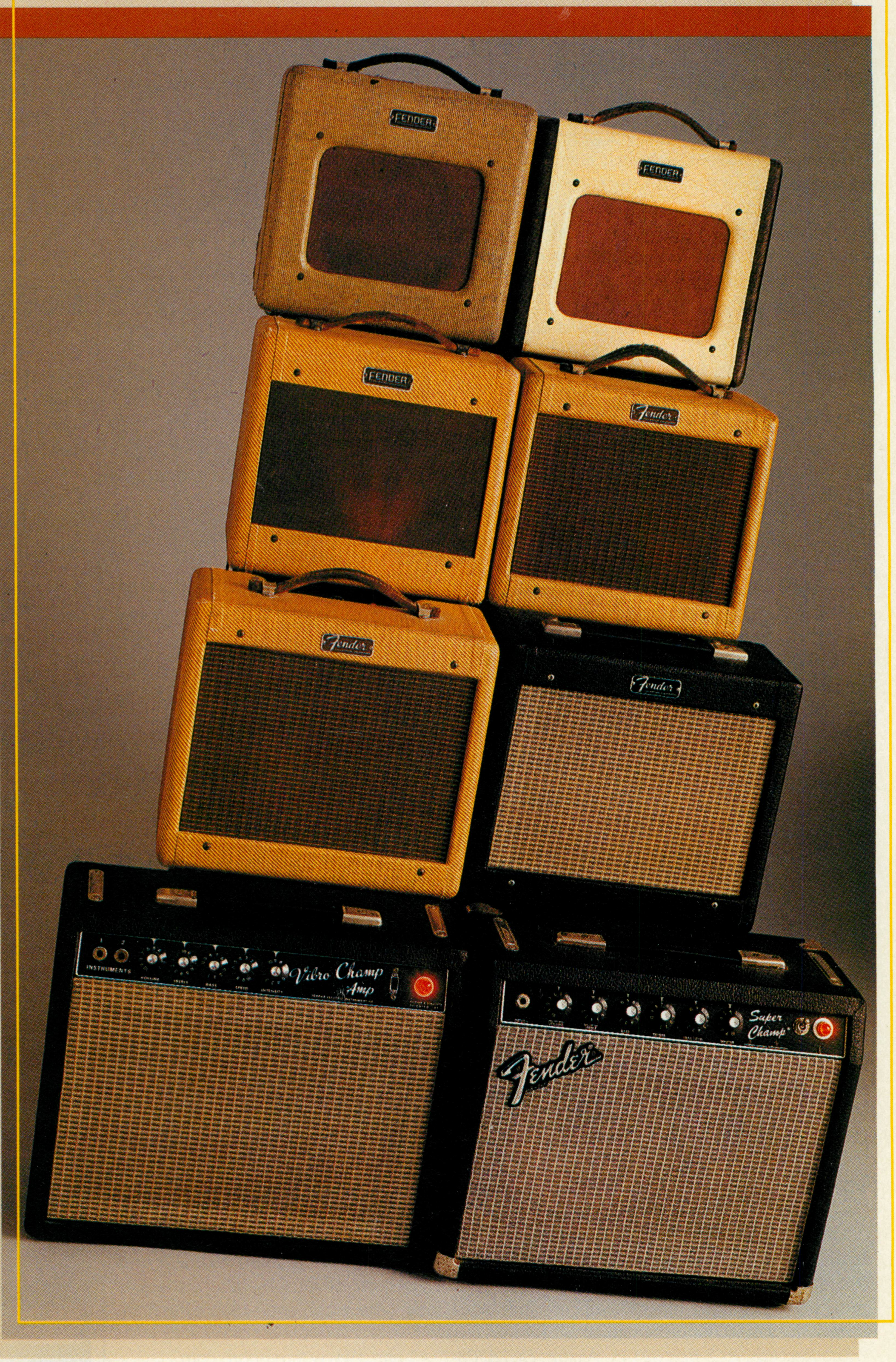
FENDER CHAMP AMPS

by Chris Gill

THE FENDER CHAMP amplifier was originally designed to be a budget "student" model, but made its way into the hands of guitarists like Eric Clapton, Billy Gibbons, Keith Richards and J Mascis. They've all found the Champ's huge tube tone irresistible, recording many memorable songs in the studio with these little giants.

Fender's first Champ model was the Champion 800, introduced in 1948. A 4-watt combo with a single 8-inch speaker, the Champion 800 featured only a solitary volume control but it could produce tones ranging from crisp and clean to raunchy distortion. The design and cosmetics underwent several changes over the years, but Champs remained good-sounding, reliable and affordable amps. By the Eighties they were no longer the simple, bare-bones affairs they started as, and models like the Super Champ packed sophisticated features like separate channels and reverb.

Sadly, and somewhat inexplicably, Fender discontinued its last Champ amp, the Champ 25, in 1994. Even though it's no longer in production, most players agree that the Champ was a real winner. Several versions now fetch more than $500 on the vintage market.



John Peden

Left to right, top to bottom: Champion 800 (1948 - 49), Champion 600 two-tone (1949 - 1953), Champ (1953 - 1955), Champ small box (1955 - 1956), Champ large box (1956 - 1964), Champ black Tolex (1964), Vibro Champ (1964 - 1982), Super Champ (1983 - 1986)

Chris Ballew of The Presidents of the United States of America and his Epiphone Flying V

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